

"THROUGH THE EYE"
SERIES

SCULPTURE
AND THE SCULPTOR'S
ART



"THROUGH THE EYE" SERIES

THE FIRST THREE VOLUMES

SCULPTURE AND THE SCULPTOR'S ART.

By HERBERT H. STANSFIELD.

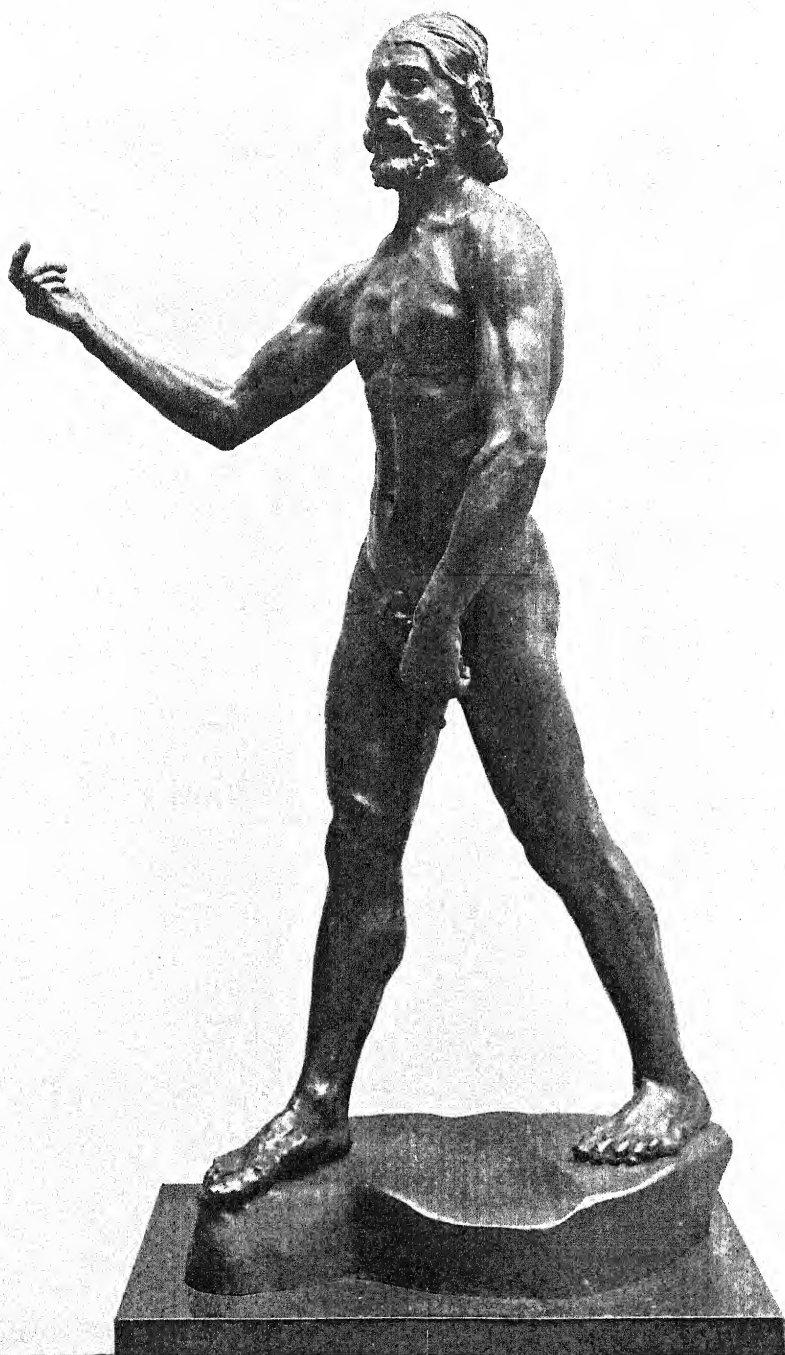
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John the Baptist. Auguste Rodin. (South Kensington Museum.)

SCULPTURE AND THE SCULPTOR'S ART

BY HERBERT H. STANSFIELD

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PREFACE

THE almost cataclysmic happenings of the past two years have intervened and prevented the issue of this little work in nineteen fifteen ; but it is hoped, now that many of those left working in this country have had their fill of tragedy and horrors, and are endeavouring under chastened circumstances to bear the strain of the war with fortitude and some approach to normal living, they may find a slight solace and relief from the torments of the time in contemplating now and then some of those masterpieces of art that we are so fortunate as to possess, and in trying to understand some of the reasons why these works are the delight and treasure that they are. Teachers and students are often asking for a definition and a guide to sculpture that shall be at once simple and complete so far as it goes, and at the same time of use in our own country, and to that end many of the illustrations accompanying the text are to be found in our own museums and on our own public buildings.

Works that have an acknowledged excellence have been chosen for the most part as forming a basis for study and comparison, and at the same time an introduction to the various classes of sculpture touched upon in these pages. The teacher or the student who is sufficiently interested to pursue his studies to some practical end is advised to gather together illustrations of sculpture, and to keep them in a folio under some kind of classification for ready reference.

Notes can be attached to each illustration either on the back or on separate slips of paper if writing on the illustration itself would interfere with its clean presentment in the folio. Some such rough-and-ready classification as has been adopted for the chapter headings of this book might be used, although this is

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not altogether satisfactory, as so much overlapping takes place; but if a subsidiary classification also accompanies the more general one—say under sculptors' names, or under centuries—a very good series of reference folios can be accumulated. The note-book is indispensable to the serious student, and no piece of sculpture should be seen without a note of it being made, to be added to by an illustration, if obtainable, and a comparison of other critics' ideas thereon added later. By this means an art education is always proceeding upon quite rational lines, and a fund of information accumulated at once highly interesting and useful. Such knowledge will lead to a broader outlook upon life, and buildings of stone, marble, and bronze will receive new meanings, revealing to us the conceptions of artists of all periods who have created and adorned our cathedrals, our palaces, our bridges, and our public places, and giving us a keener interest in the sculptors of our own time; and—who knows—perhaps helping, by the creation of a trained public taste, to advance the school of sculpture in our own isles, which is the dream of every artist, from the humblest student in the art schools to the master at the head of his profession.

* * * * *

The author desires to express his gratitude for the generous help accorded him by the many people who have had to be consulted over the various matters that go to the making of a book.

Thanks are due to the authorities at the British Museum, the Tate Gallery, Hertford House, and the South Kensington Museum for their ready acquiescence to our request to make use of their photographs, and in particular to Mr. E. R. D. Maclagan, of the South Kensington Museum, for his kindly help.

Special thanks are due to Dr. Seton Watson and the Městrović Exhibition Committee, 1915, for their consent to the use of the Museum photographs of the work of Ivan Městrović, and especially to Mr. Ernest C. Collings, a member of the committee, who has so kindly acted the part of Mercury between that body and the author. The living artists who have supplied photographs of their work ask, I know, for no special thanks, but the gratitude of both author and publishers to them is deep; and the author is particularly

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gratified at the interest and helpfulness shown by his publishers, Messrs. T. C. and E. C. Jack, throughout the production of this work.

The author regrets that he had not seen Margaret Thomas's *How to Understand Sculpture* until after the present work was written and in the publishers' hands, and he would recommend its being read in conjunction with his own, as showing how two artists, working at their craft, can set out to explain their beautiful but unpopular art along two parallel but dissimilar roads. The author is sensitive to the many omissions in this all too brief survey of the field of sculptural art ; but books have limitations in size, and publishers in productiveness, and if this little introduction to an art difficult to understand leads a few to appreciate it at its proper value, we shall feel that something has been accomplished and an end attained.

H. H. S.

CROMER, 1916.

TO
PROF. ÉDOUARD LANTÉRI

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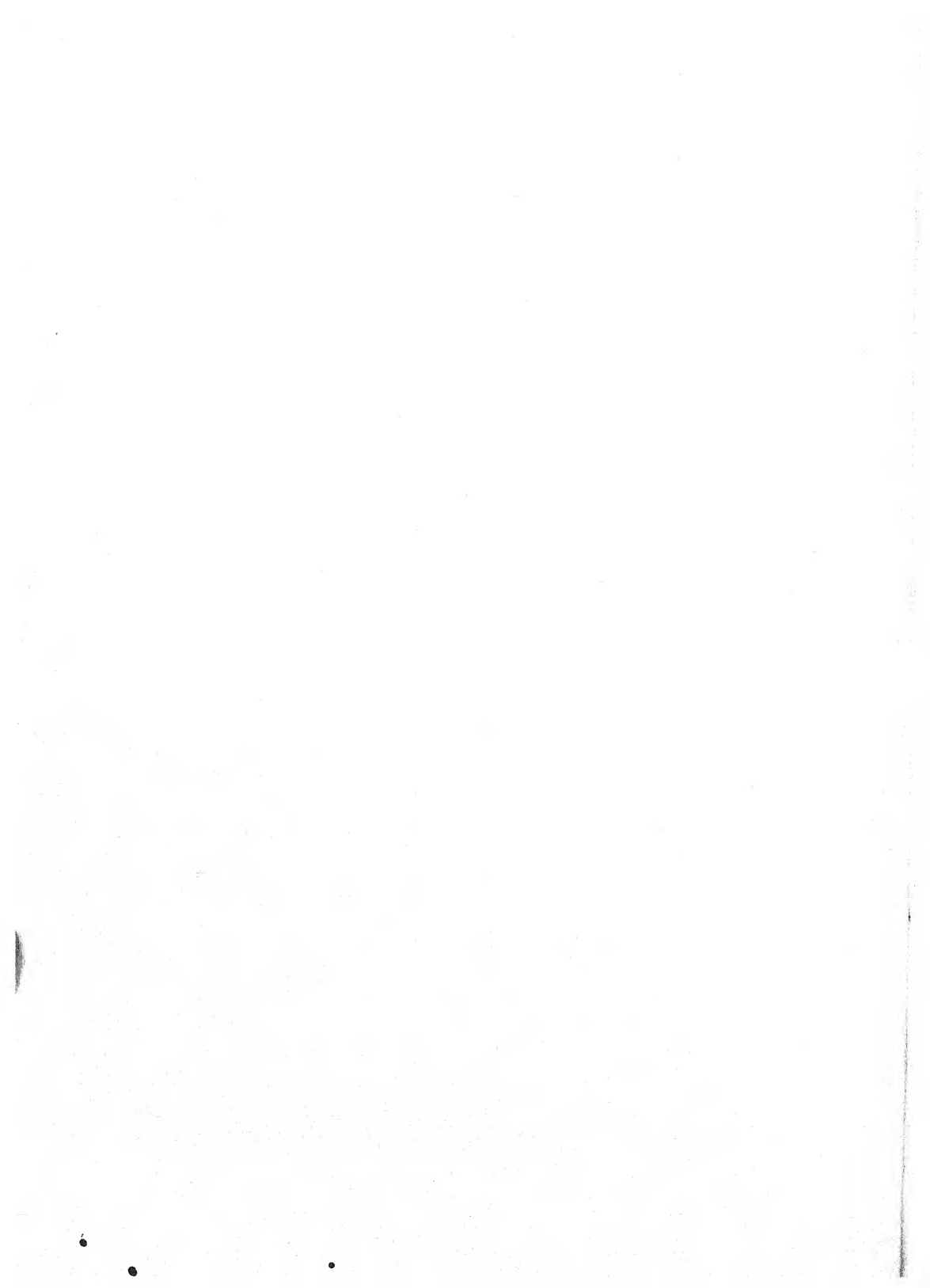
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SCULPTURE AND THE SCULPTOR'S ART

CHAPTER I

INTRODUCTION

PROFESSOR LETHABY, discussing architecture with a friend, brought forth the definition that architecture was building touched with emotion.

Sculpture may be said to be "emotion in being," while a Spanish writer has called it "crystallized poetry."

That emotion is the base of all the arts is an obvious truism, but it is not until a highly developed intelligence has given form, beauty, and meaning to sculptured work that it is crystallized into poetry. Only the fine appreciation of a sister art could give us the "Ode to a Grecian Urn."

Whether we conclude that art is of sacred origin, arising out of the dance and festival of religion, arising out of ceremonial, or is merely the result of a personal expression and emotional fancy, matters little to our present purpose.

Our wish is to arouse interest in the sculptor's art, and to provide that large number of people, woefully ignorant of plastic methods, who desire some knowledge of sculpture, with a slight introduction to its principles and practice; but the space at our disposal precludes any discussion of the many æsthetic and philosophical questions that may arise out of asking, "What is sculpture?"

Sculpture is, finally, the expression of ideas through the medium of solid form, and is of many materials.* It may or may not result

* See Chapter II.

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in the production of beauty, although the finest sculpture throughout the ages has often produced beauty as its final accomplishment, and amongst the Greeks "The Beautiful" was the touchstone of their efforts.

Beauty, however, is relative to one's ideas and the country into which one is born. Culture and study may help one to appreciate various forms of beauty, and the rugged grandeur of Gothic sculpture appeals through different channels to the chaste severity of Greek form. Again, the material itself in which sculpture is ex-



Lioness wounded in one of the hunts of Ashur-bani-pal, King of Assyria B.C. 668-626. (Assyrian Saloon, No. 39. British Museum. Photo. Oxford University Press.)

pressed may greatly influence one's taste, and one may be sufficiently catholic to appreciate the barbaric splendour of the East, the marble chastity of much Greek and earlier work, or the rugged stone of colder and more northern climes. Standards of taste vary with races and time, and to-day the Impressionists, the Cubists, the Vorticists, and other revolutionaries would remodel our ideas, and, to judge by some of their work, make us more strait-laced—or straight-lined, shall we say?—than the earliest pre-Victorian puritan.

Early work was imitative, and sculpture, being solid, lends itself to imitative form; and from the earliest carved arrow and

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spear heads of primitive man to some of the masterpieces of Egyptian representative portraits of famous kings and priests, we have the efforts of sculptors to imitate what was around them and to present it in wood, stone, and marble.

It is curious, however, that much of the earlier Egyptian work shows strong instincts towards the more artistic and imaginative renderings that were to culminate in Greek perfection, and along with much ignorance of natural form went an intuitive knowledge of posing the figure and the placing of it in the right scale in relation to the buildings it adorned. Often this Egyptian work is very bold and particularly well adapted to its purpose.

Given the development of building, we get the town, and out of the corporate life thus born we have the desire, with advancing civilization, to recognize the corporate life in public buildings. Herein is the opportunity for the sculptor.

He decorates the building both in relief and in the round, and if he is a genius at his craft, the true relationship between the building and its adjunct, the decoration, is preserved, and the art of the sculptor is added to that of the architect; a perfect building is evolved when the sculpture is not overlaid to the derogation of the



Stele of Ashur-nasir-pal, King of Assyria 885-860 B.C. (British Museum. Photo. Oxford University Press.)

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building, nor so small as to be insignificant and ridiculous. The result is the harmony of parts which belongs to an organic whole, and a masterpiece of craft that astonishes future ages.

The real growth of sculpture begins when the craftsman recognizes the limits of his material, and his imagination commands the expression of "ideas" as well as the copying of life. Whereas hieroglyphic inscriptions formerly helped to elucidate a portrait or a scene, now the creative artist endeavours to imbue his work with qualities that shall say more than that this represents a man ; and out of this effort arises a more imaginative artistry, whereby, with the emphasis of this and the neglect of that, over-accentuation of certain features and the repression of others, one is led to think of ideas pertaining to the sculptured figure and his time, quite as much as of the figure itself.

Always, however, the limitation of the material itself sets barriers, and the varying qualities of wood, stone, marble, or bronze demand their special treatment for the best results to be obtained. The painter may give us pleasing, if vague, representations of objects which by their beautiful colour become interesting apart from the objects represented ; the sculptor, working in solid form, has no such illusive means to hand, but has only the power inherent in himself to give life and ideas to inanimate blocks of stone.

It follows that the subject matter of sculpture should therefore be of more permanent value than mere transient representations of any and every object, and, as shown by a study of what has hitherto been the basis for a study of all sculpture—Greek work—the qualities of grandeur, dignity, and beauty are the necessary corollaries of sculptural effort.

Sculpture was originally a builder's craft, although the idea can no longer be maintained that sculpture is only to be produced in connection with architecture. Sculpture has now become a separate art, with ideas and ideals of its own, and its success, even in Greek times, but particularly with the French in our own day, in the production of separate and isolated statues or groups, cannot be disputed.

It must remain, however, a builder's craft ; as mentioned above,

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the corporate life of towns and cities demands this, and it is strange to find that the ancient Greeks and the modern French, equally successful in producing the separate statue in the round, both, *pari passu*, recognize this.

In England we spoil our streets and our buildings by badly proportioned monuments and ill-designed sculptural decoration. We put important monuments in holes, instead of upon hills where they could gain in dignity and grandeur, or we stick them round poky corners or against unsuitable backgrounds, where they either cannot be seen or are lost in the intricacy of a background that would destroy anything but the ugliness of an L.C.C. lamp post.

These things are ordered better in France and Belgium. The sculptor and the architect collaborate much more readily ; in fact, it is recognized that the properly trained architect in collaboration with a good sculptor is better than a sculptor with a smattering of architectural knowledge or an architect with an assortment of sculptural notions in his brain pan. The result is that statues and monuments in Paris and on the Continent have the necessary areas round them ; they can be approached from the right point of view. They are proportioned to the buildings by which they are placed, and the sculptured decoration on the buildings themselves takes proper position as decoration, good in itself but subservient to the general purposes of the buildings themselves. Within the limits thus set the sculptor has full licence to give play to his imagination, and the result is better work ; more life and imagery grows under his hand, and if it occasionally must riot, as with the Frenchman Rude, it is compensated for in the added vigour of the work and its intense expression of the artist's ideas.

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SCULPTURE, or the Glyptic Art, is the art of representing or imitating, in plastic form, figures or other objects as suggested by Nature and the imagination. Combined with architecture it gives us our monumental edifices, and decorations in relief on important buildings; and when, as in the case of statuary and portraiture, it is "in the round," it gives us the three dimensions of solid form.

The work is executed in many materials, which include clay—white and terra-cotta—marble, stone, bronze, lead, ivory, and wood. Sculpture to the ordinary individual means statues, but the term really includes much more. The word "modelling" might be more strictly applied to much of the smaller representations of floral ornament on our buildings, and "sculpture" be reserved for figure work; the distinction, however, would be an arbitrary one, as all sculpture must first be modelled in clay or wax, and floral work in the hands of a master may easily be raised to the dignity of the best sculpture by his genius in its treatment.

A metal worker and designer to a manufacturer spends much of his time modelling small articles and floral patterns to be applied to furniture and metal objects, and although much of this work is of a delicate and exquisite beauty, it is too often lost to sight amidst the details of the furniture to which it is applied. The application of figures and beautiful ornamentation to table ware, such as cups, bowls, epergnes, etc., may raise them to the dignity of works of art, yet they hardly come within the scope of a book on sculpture; albeit several table centres and fountains by Alfred Gilbert, fire dogs and other objects by Alfred Stevens, must not be lost sight of. Much that is precious in small work was exe-

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cuted during Renaissance times, and gives us a capital idea of what a modeller may produce.

Sculpture proper, however, as we shall understand it through this book, will be the more or less important figure decorations on buildings, with the accompanying accessories in monumental work, and statuary in marble, stone, bronze, etc., statuettes in any material, and portraiture "in the round" and "in relief."

"In the round" needs no explanation, it being obvious that "in the round" means all round, and that one can (unless the figure is in a niche) get all round the object depicted. Relief work needs, perhaps, a little more elucidation. Relief work represents objects in two dimensions of length and breadth, with the suggestion of the third, and is viewed from one point of view—the front—instead of from more or every point as in the round.

The modelling of relief work may be only slightly raised from the ground—low or "basso-relievo," or raised very high but not quite in the round—"alto-relievo." Half relief is called "mezzo-relievo," and if very flat, "staccato-relievo."

Medals are often very good specimens of relief work, and come within the province of the sculptor, reaching a high degree of art in execution. Many of our great seals, Greek and Roman coinage, some Renaissance coins, and our own early Georgian, are all works of art of a dignified character, and, in spite of their small size, of much grandeur. It is a great pity that our fine traditions in coinage were not carried on into Victorian times; with the exception of some representations of the St. George, Victorian coins are mean in design and bad in execution.

Sculpture in relief is more correctly associated with architecture, and while figure work is mostly represented, the work may consist of ornamental representations of floral or other objects without the figures, or the figures may be modelled over a background of ornamental forms.

The finished products of the sculptor's art will not be fully appreciated without some slight knowledge of the processes involved, from the work's inception to its conclusion in the finished state, as marble, bronze, or whatever is to be its final presentation.

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These various processes involve a large amount of physical labour, and sculptors as a rule need to have a fairly good physique and power of endurance to bear the continued strain of handling heavy masses of clay, plaster, or marble, as the work proceeds through its different stages ere it appears as a finished statue.

It has first to be modelled in clay or wax, supported upon an iron stand; then it must be cast in plaster, and finally in bronze, or carved in marble. A preliminary sketch on a small scale will be made first in clay or wax. Students' studies and preparatory work are generally modelled upon a flat board, but to model a figure in the round, an iron framework, or armature, is erected to which lead piping is firmly attached, being bound with wire, to make a foundation which, bent into position, shall support the arms and legs. The armature is firmly fixed to a wooden stand strong enough to support the iron, lead piping, and the weight of the superimposed clay.

The armature so prepared is then placed upon a modelling stand, which is a tripod-like table of strong wood with a revolving top, so that the work can be turned round and easily seen from any point of view or turned into a suitable light. To this iron and lead skeleton so prepared clay is applied piece by piece and gradually built up into the semblance of a human form.

It is important to remember that true modelling is building up and not cutting down, and for this purpose the fingers are the best possible tools. Careful observation has taught the modeller the form he requires to reproduce, and the work grows deliberately, each added piece of clay foretelling the final shape. The modeller endeavours to cut down as little as possible, cutting being the province of the carver.

Superficial knowledge will not help the sculptor in work from the round. A painter may obtain a rich and beautiful effect by the juxtaposition of harmonious hues, even though the drawing be ill done, but the sculptor must reproduce the form as it actually is, and keen observation, with a knowledge of anatomy and the section of form, is essential to success in the glyptic art.

The sculptor's or statuaire's work is first produced in clay or

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wax ; a specially prepared clay, of a pale gray colour, easily kept moist and in pliable condition, is the kind most used. The sculptor may almost be said to think at his finger-tips, so sensitive and skilled does he become, and a cold clay is gradually imbued with life as delicate form and contour of body grows beneath his touch. He seems to handle large masses of clay as easily as small, and whether it be a colossal statue for casting in bronze, such as the quadriga by Captain Jones on the arch at Hyde Park, or such delicate statues as Alfred Gilbert's delicious bronzes in the South Kensington Museum, the process is the same, and a moulded clay becomes an embodied dream, a great and characteristic portrait, or a magnificent monument for all time.

The next process after making the clay model is the casting in plaster, as a preliminary to casting in bronze or carving in marble. It is a dirty and tedious process, an essential part of a sculptor's work, and not easy to explain in a few words.

Albert Toft, in his book on modelling, devotes twenty-six pages to voluminous descriptions of various casting processes ; yet a student must be clever indeed to learn how to cast from the descriptions unless a teacher can at the same time explain and demonstrate the processes involved.

The different kinds of plaster moulding are roughly classified as : (1) waste moulding ; (2) relief moulding ; (3) waste wax moulding ; (4) the gelatine process. In a relief mould, made to lift off, the modelling has been carried out without undercutting, so that the plaster lifts direct and clean off the clay, preserving the mould. In waste moulding the plaster is chipped away so that the mould is destroyed. Briefly the casting proceeds as follows : Assuming a portrait bust or figure is finished modelling and ready to cast, a number of strips of clay, one or two inches wide and half an inch to one inch thick, will be laid, edgewise on, upon the model along lines having been decided upon for the number of pieces of which the mould is to be composed (piece mould) ; only one of the spaces marked out is cast at a time, the next being cast after the previous one has set. A space for piece No. 1 being marked out, plaster, tinted with ochre, is then poured over it ; over the tinted plaster white

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plaster is poured until the requisite thickness is obtained, about one and a half inches. The tinted plaster serves to distinguish the surface of the mould from the final cast when chipping takes place, so that the chisel is not driven through the colour of the mould into the surface of the cast itself. When the plaster is set the strips of clay are removed and arranged around the edge of piece No. 2, the new plaster abutting up to the edges of No. 1, which will be keyed by holes being scraped in its edges and oiled, or washed with clay water, that the new plaster can be pulled apart when the whole of the pieces are finished—two or three for a head, four to six for a figure, or more as necessity requires—the number of pieces depending upon awkwardness or otherwise of projecting limbs and parts. When set they are taken apart, and, after being washed and cleaned, are fitted together again by the keyed edges, and the resultant cavity so formed is filled with new white plaster; when this is set hard the mould is chipped away.

The cast thus exhumed from the cavity of the mould is an exact replica of the modelling from which the mould was taken. The whole process is tedious, dirty, and often complicated, and, if large work is being undertaken, necessitates heavy labour, for which professional casters are employed. The plaster cast thus taken may be left white or tinted gray or bronze colour, and is capable of a variety of pleasing finishes. But the plaster is usually the preliminary to the final stage of casting in bronze or of carving in marble, and as such is an intermediary work. Cheap replicas of famous works for museums, schools, etc., are often of plaster, good replicas in bronze needing the generosity of a private donor to replace the parsimonious methods of municipal museum furnishing.

The waste wax method has advantages for some classes of work. In this case wax is used to lay over the modelling in place of the tinted plaster. It is more easily removed, and very useful for small work and work that is undercut, often saving serious damage being done to the finished work in chipping of the mould.

In the above processes it will be noticed that the mould is destroyed, and only one cast can be obtained. If several repro-

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ductions are required, a mould is then taken in gelatine, a material which can be pulled away from the cast on account of its elastic qualities, and so used again and again.

For casting in bronze the sculptor in these days has recourse to the bronze foundry, where expert workmen are employed regularly upon the work. The work can be cast in bronze by the "cire perdue" process, used by Benvenuto Cellini and probably introduced by him into France, and without doubt the best method for the work.

Benvenuto modelled his figures slightly smaller than they were to be finished, and upon a thin layer of wax, superimposed, he modelled over to the required sizes and finish. A mould of clay, brick dust, and ashes was made around this finished work, and the whole left to dry. The relative positions of the core within and the mould outside were preserved by the insertion of iron rods, and the whole was then either baked in an oven or dried near a hot furnace, the wax within melting and running out of holes left for the purpose; these holes were then left as air ducts for the escape of hot air when the molten metal was poured in. The mould and its core, left by the escaping wax, was placed in a hole in the ground and supported in position, either near the furnace to keep warm or with a fire built round it. After the molten metal was poured in the whole was allowed to cool, when the outer mould would be broken away, and the inner core broken up and raked out from a small hole left purposely in some inconspicuous portion of the cast.

The bronze founder of to-day has a slightly different mode of procedure, and one which considerably lessens the work of the artist. In this case the artist sends a plaster cast of his work to the foundry (or the dried clay model if not too large). A gelatine mould is then taken from this cast, and a wax cast, the thickness the bronze is to be, is taken from this mould. This wax cast is then filled with a core of clay, brick dust, etc., and the parts fitted together in replica of the original work; if the wax cast is damaged or not sufficiently clear in parts, the sculptor may touch it up again before casting. Another mould of clay, brick dust, and ashes is

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then placed around the wax copy, and the whole put in an oven or underground furnace and the wax melted out; the metal cast is then taken as before described.

Any projecting pieces from the air vents and entrance holes are then sawn off, and the whole finished by files and chasing. The bronze may be left its natural colour, or be given various patinas by the application of acids, heated oils, or similar processes. Japanese work should be studied for good patinas, and a fine account will be found in Mr. H. Wilson's book on silver work and jewellery.

The sand-casting process for bronze is more often used for very large work, and there is, perhaps, less risk of the work falling out of plumb—*i.e.*, to one side—than with the "cire perdue" method.

A rich loamy sand is used by the founders, and sufficiently moist to prevent it falling apart when in use. To begin with, a piece mould is taken of the figure to be cast, but in this case the pieces are of sand. Around this mould a supporting shell is made to hold the pieces or false core together, and this is then held by a surround-mould box pinned and lugged together, and more sand rammed in until the box is full. The front half being treated in this manner, the back half is similarly treated—*i.e.*, if the work is one in the round. A sand core is then made within this mould supported upon an iron framework. The core is practically a replica of the modelling in sand. The whole is then dried and taken apart, and the core replica is pared down to the thickness the bronze is to be. The whole is then put together again—the mould pieces in its shell, the shell within its frames, and the pared core inside the whole. After firmly screwing together (the core is held in position by two strong rods placed right through), the molten metal is poured in, several "gits," or air passages, having been placed in position as the core was fitted inside.

Casting is also done by the electrotpe process, and much Continental work is executed in this manner. A mould for this purpose is taken in gutta-percha. This mould is coated with a preparation of plumbago and placed in an acid bath, where by

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electrical action a metal deposit is driven into it until the required thickness is obtained. This deposit can be executed in two halves, which are then soldered together; the clean joint is hardly perceptible. Very fine work can be obtained by this process, although the cast work has qualities which the electrotype lacks. It is, however, a ready means of reproducing work in metal, and compares very favourably in cost with the other processes described, and, except by experts, is not distinguishable from cast work when properly finished.

Yet another method of producing modelled work is by working in terra-cotta clay and having it fired. By this method a sculptor can preserve the actual work of his hands, instead of—as in the case of having it cast in bronze—it having to go through other hands, and being finally a replica of his original work.

The worker in terra-cotta makes his model—say a portrait—and then proceeds to cut the bust into several pieces. The armature supporting it is removed and the clay scooped out of each piece until only a thickness of about one to one and a half inches remains. This thinner clay dries better and is less liable to cracks in firing than the more solid lump of clay would be.

Having been thinned down, these pieces are then joined together again, the sutures modelled over, and having been left to dry, the whole is then fired rather slowly until baked hard.

This work is left as it is or tinted, and even painted in some cases; but the colour of terra-cotta clay, ranging as it does from creamy white, through reds, to almost black, precludes the need for painting at all.

Terra-cotta was largely in use amongst the Italians at one time, although fallen into sad disuse amongst modern sculptors. This clay can be further coloured and glazed, and fired again, when it really enters the province of the potter, with which we are not directly concerned. Luca della Robbia, however, deserves mention herein; he executed some very large and clever work in glazed clay during the fifteenth century, which might almost rank as sculpture—certainly very high as adjuncts to architectural work.

Fibrous plaster and gesso work can be here considered as

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methods of modelling, and consist of a mixture of oils, resins, and plaster, applied with brushes and spatulas, the more highly relieved parts being raised over a fibrous material. Oil, tempera, and water colours are used over these reliefs, and, either thickly or thinly used, very rich effects can be obtained. This is often lacquered, gold and other metal, and even precious stones, being added to increase the richness of effect.

Large and high-relief stucco is often executed in this manner, and much fine work is to be found in France. Gesso work of a more delicate kind is suited to the decoration of interiors, and small articles and chests, curios, cupboards, vases, full of rich and beautiful decoration of this character, abound in our museums.

Scraffito work perhaps more nearly approaches decorative painting, and consists of two, or even three, layers of differently coloured plaster superimposed one over the other. The upper one being cut away along the lines of a certain pattern, the pattern is seen in contrast to the colour underneath showing through the parts that have been cut away. It is sometimes combined with a low-relief modelling, and, in good hands, is capable of very beautiful treatment. Part of the decorations at South Kensington Museum were executed in this manner.

CHAPTER III

CLASSIC SCULPTURE

WE are fortunate in possessing in this country a large number of examples of Classic sculpture, and the British Museum becomes a modern Athens to the student diligent enough to imbue his imagination with the historic sense.

However modern ideas and criticisms are upsetting the artistic canons of the day, they have not as yet removed from our concepts the high appreciation in which Greek sculpture is held, nor displaced it as the fountain head of inspiration of all the arts of sculpture that have followed since.

Meteoric in its rise,

“Fair Greece, sad relic of departed worth,
Immortal, though no more”—

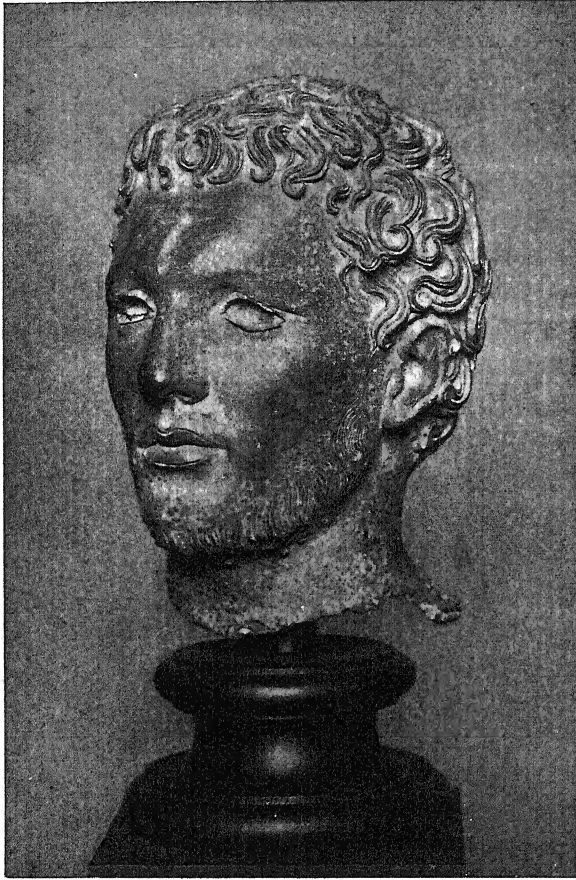
its finest work covering a period of perhaps fifty years, and all the most important work being executed between the expulsion of the Persians from Greece in 480 B.C. and the death of Praxiteles, which may be placed approximately about 355 B.C.—yet continues to draw the admiration it aroused in its own day; and artists the world over have united in praise of those sculptures that tell us so much of “the glory that was Greece.”

It is impossible to rightly appreciate Greek sculpture without some knowledge of the life and times of Greece itself. This is to-day such common knowledge, or can be obtained so easily, that we need not dwell long upon it here, our work lying with the sculpture itself which expressed so magnificently the life of the times, rather than that life which has always aroused the admiration of the student and the scholar. It will be well to remind ourselves, however, of certain happenings which have a

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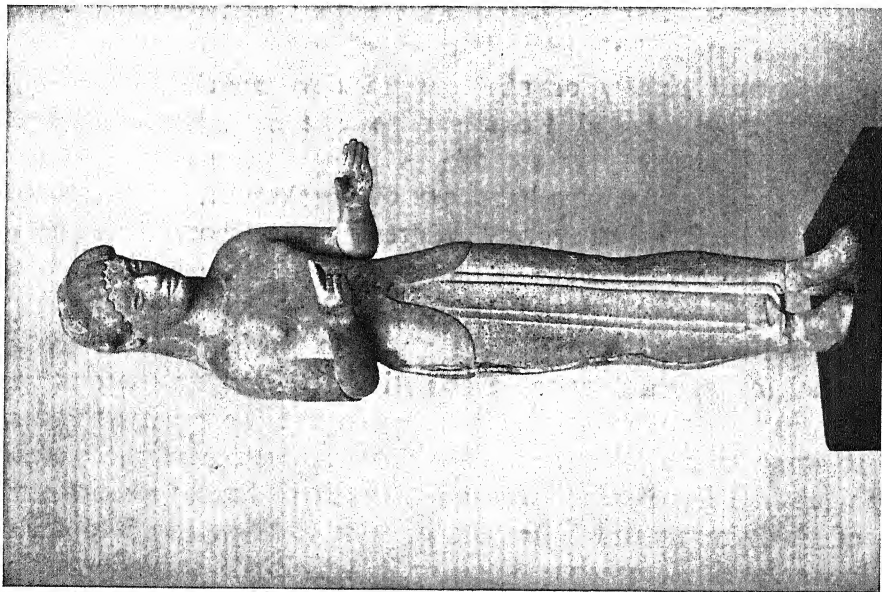
special significance in their effect on Greek sculpture, and which will considerably aid an intellectual understanding of it.

One can answer many questions as to the difference between Greek, Roman, and Renaissance sculpture by remembering the events and influences which gave Greek work birth, and which moulded Greek habit of thought, and gave the Hellene his ideals.



Portrait head of an African negro. 3rd century B.C.
(British Museum.)

The Dorian invasion of the hardy immigrants from the north about one thousand years before the Christian Era drove out the native population, which settled in the islands of the Ægean and founded colonies along the Mediterranean coast. The Hesiodic



Etruscan female figure. Early bronze casting.
(British Museum.)



Heroic figure. 4th century B.C. Bronze.
(British Museum.)

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poems depict the lives of the Rhodian peasantry as gloomy and sordid, but with the beginning of new life in the Mediterranean colonies contact was made with Oriental influence, and they became a media for the drafting northwards of Eastern ideas. The work and achievements of Oriental culture confronted them, which became the stimulus, perhaps not otherwise obtained in Greece, and in these outlying colonies we get the first beginnings of Greek sculpture as well as of Greek philosophy.

The Persians under Cyrus advancing westward captured Sardis, overthrowing the kingdom of Lydia, and their empire extending under Cyrus and Cambyses, Syria, Asia Minor, Egypt, Palestine, and the eastern coast line of the Mediterranean came under their domination. The Greek colonists were harassed, and perpetual strife became their portion until in self-defence they were thrown back upon Greece, and the revolt of 499-493 B.C. led to the great Persian wars.

National unity, until then unknown amongst them, was aroused by Greek genius under the necessity for action, and the momentous conflict followed which gave the defeat of the Persians at Marathon, 490 B.C., and the final rout at Salamis; the supremacy of Athens was established.

Jealousy and rivalry of other states developed the Peloponnesian war, which lasted from 431 to 404 B.C., leaving Sparta dominant in Greece.

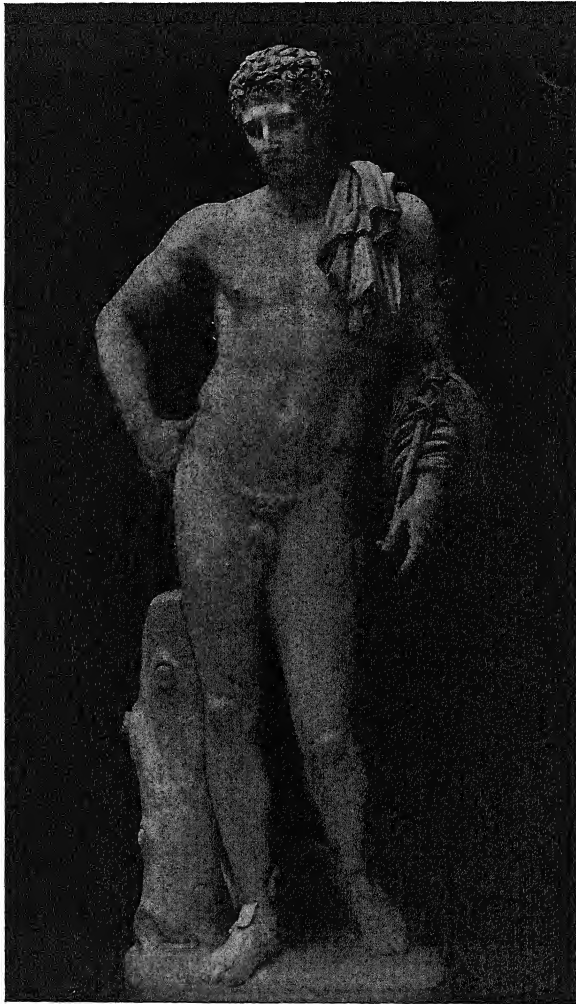
There can be little doubt that out of the catastrophe threatened by the Persians, Greek genius evolved the greatness and glory of the race—

“and downwards thence to latest days
The heritage of beauty fell.”

The final rout at Salamis and Plataea evolved a consciousness of a great destiny and a new sense of national unity. In the end the conflict was not merely for material gains but for spiritual issues, and, to quote a recent writer, “in the vivid memories the period of conflict had left behind of the fierceness of hand-to-hand conflict, of the flavour and bitterness of war, it bequeathed to them a poignant and picturesque imagery in which the struggle of the spirit could be justly and intimately expressed.”

Classic Sculpture

Out of their harrowing experiences grew much of the greatest Greek art, and its mystic calmness, representing grave and noble passions, was yet the expression of a people who had within a



Farnese Hermes. (British Museum.)

generation "their homes laid waste and their culture threatened, their ideals overridden and their temples and holy places desecrated by the sacrilegious barbarians." *

* John Warrack, in *Greek Sculpture*.

Sculpture and the Sculptor's Art

Poetry recorded in song and epic these long struggles of darkness against light ; but much thought and travail passed over the Greek nation before Phidias wrote in stone on the Parthenon the result of his nation's reaping from these tragedies. Plastic art had not to perform the office of story-teller merely : it had a higher message ; and this growing philosophy and ideals of life among the Greeks had their part to contribute. Three important influences were at work helping this development : these were the growing philosophy and eloquence ; the influence of dancing and the ceremonial ; and the athletic and Olympian games.

Athenæus tells us that the early sculpture is a record of dancing, while Lucian hints " that it was so high an art, and it aimed at so expressive a rendering of lofty feeling, that it was too sacred and noble a thing to be the subject of public competition " ; hence no prizes were given for its exhibition ; it was, in fact, almost a sacred rite.

The love, almost worship, of the physical frame of the body by the Greeks, not only helped them to build up a strong and healthy citizen, but a magnificent athlete as well ; and we have it embodied in their great national Olympic Stadium for the maidens and the Olympic games for the young men of Greece. Gazing upon Myron's representation of one of the " Penthali," " the most handsome of all athletes," one's imagination leaps backward to picture the enthralling scene that must have occurred during the Olympic games. Stands clear in the brilliant sunshine the naked athlete ; sure-footed, clean, strong, not heavy in build, but elastic and harmonious in balance, the harmony so admired of the Greeks ; he stands, discus in hand, knee bent and body forward, scanning the distance toward where a friend marks the spot where the discus must fall.

The reward is a crown of olives. All the eyes of Greece are upon him ; the old who have competed before, the young who will follow him, all calm but enthusiastic over games which built up the Grecian race, and gave us Athens, its crowning glory.

" A wonder enthroned on the hills and the sea,
A maiden crowned with a fourfold glory,

Classic Sculpture



Caryatides from the Erechtheum at Athens.

That none from the pride of her head may rend ;
Violet and olive leaf, purple and hoary,
Song, wreath, and story, the fairest of fame,
Flowers that the winter can blast not nor bend,
A light upon earth as the sun's own flame,
A name as his name—
Athens, a praise without end."

Is it any wonder, therefore, that with such influences at work

Sculpture and the Sculptor's Art

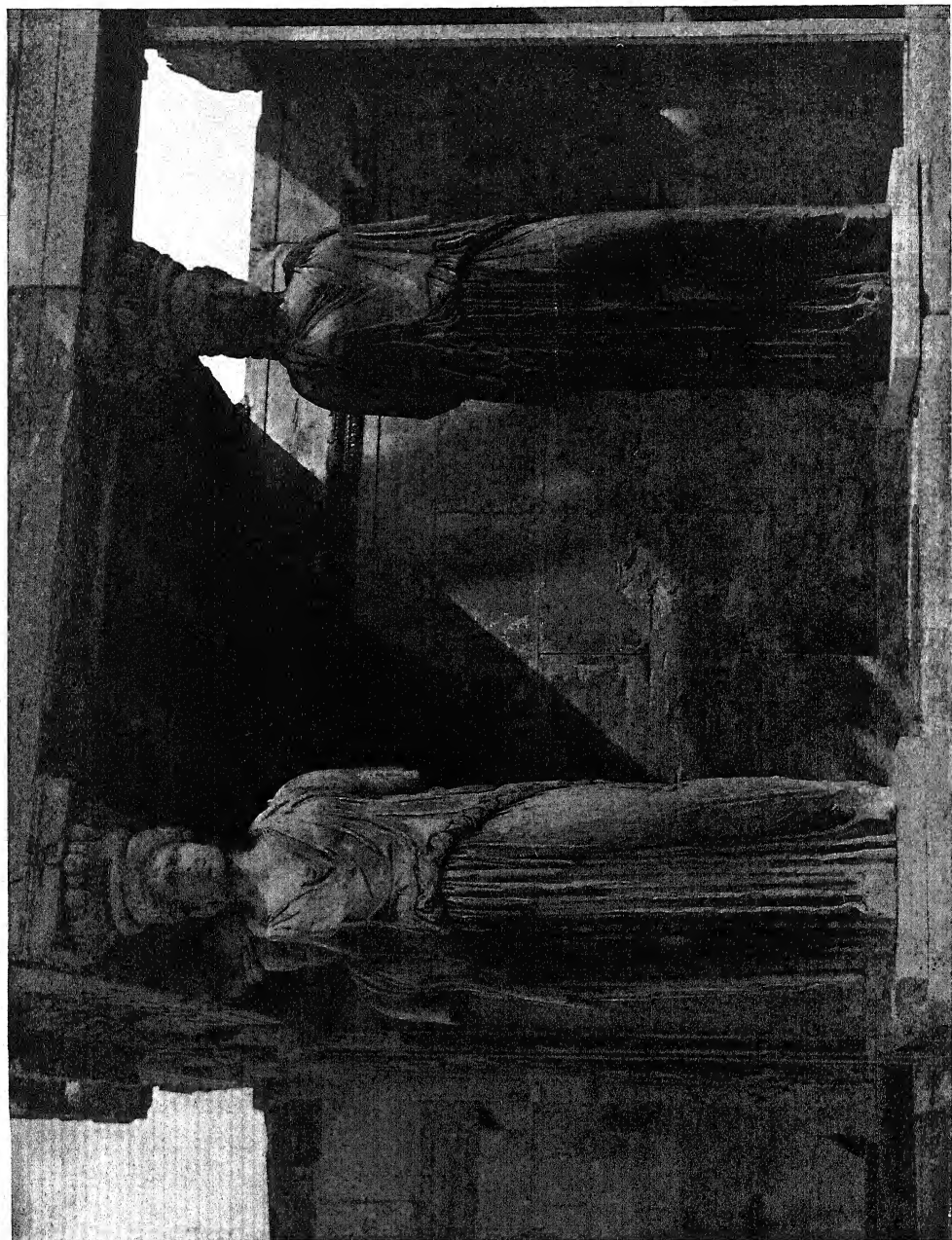
and sights of the majesty of the highly developed human form, the Greek sculptor evolved his perfect statuary; and with the development of an ideal type of man and woman, he, through his religious and more thoughtful side, evolved his ideal type of deity? His religious beliefs provided him with a variety of divine types, as personifications of natural phenomena, which easily presented themselves as realizable by sculpture, through his selective and critical study of the human form; this became later a common tradition.

Greek religion, being a form of nature worship, provided at the different seasons of the year various festivals, with their processions and ceremonials, in which both men and women took part. Their evolving art embodied the influences of the ritual and the procession, the game and religious thought, and in their friezes, their statues of athletes, the chryselephantine figures of gods and goddesses, these various influences were adapted in an artistic expression that was at once natural and idealistic, thoroughly and sanely worked out by a nation intuitively artistic, and able to realize most of its aspirations.

In the Panathenaic and other friezes we see the procession and ceremonial ritual represented, and in their figures of deities "the divinity of gods is revealed and their tranquil abodes . . .; an ever cloudless ether o'ercanopies them . . . and nothing ever impairs their peace of mind."*

Of the technical side of the sculpture of ancient Greece we shall probably gain more insight by considering the work of half a dozen of the more important sculptors than by trying to follow a more directly historical sequence through a host of examples, of often doubtful qualities, that are bewildering in their multitude. It has been said that institutions are often but the lengthened shadows of strong men, and certainly of Greek sculpture that counts as great it is small in quantity compared with the number of specimens of Classic work that abound in the British Museum, the Louvre, and other continental museums, most of

* Jane Harrison, in *Ancient Art and Ritual*.



Caryatides from the Erechtheum, Athens. (Photo. Alinari.)

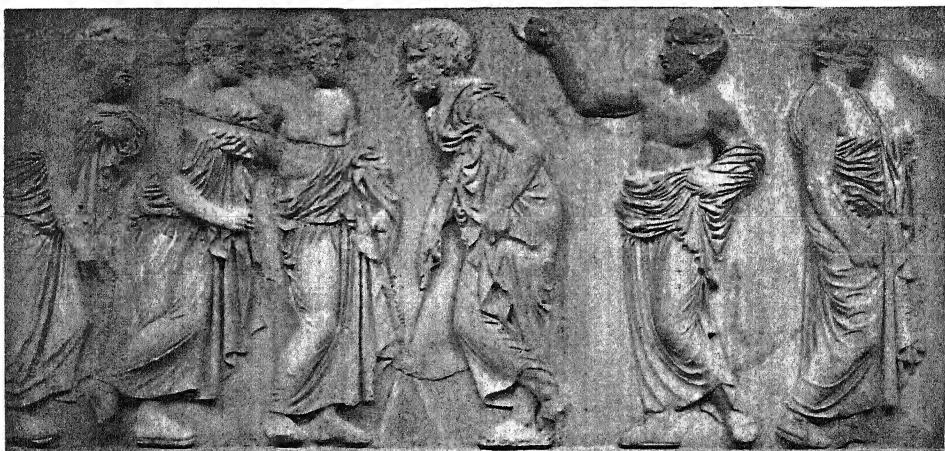
Sculpture and the Sculptor's Art

which reflect the qualities of the work which was executed between the lives of Myron in the first half of the fifth century B.C. and Lysippus in the latter half of the fourth century ; the greatest sculptors of this period being, besides the two mentioned, Phidias and Praxiteles, Polyclitus and Scopas.

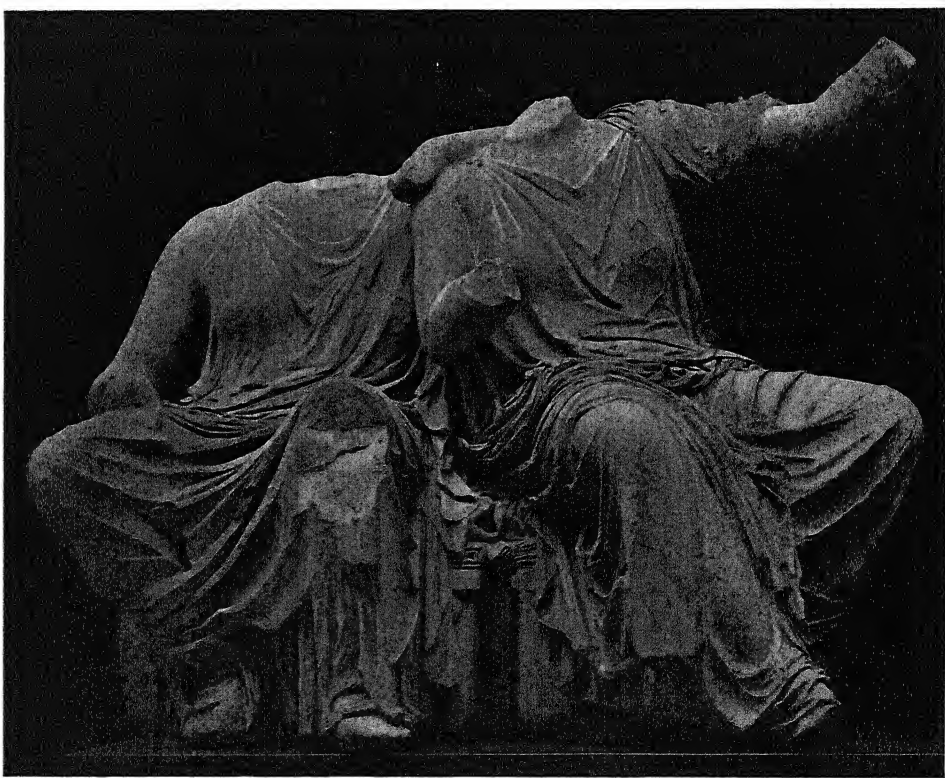
Before considering these sculptors separately, a slight reference to the work preceding theirs is perhaps necessary. The earliest Hellenic sculpture was of wood, roughly hewn into some semblance of the human figure, and later, as stone began to be used, these wooden images were copied for a long period. With the growth of prosperity in the Ionic colonies of Asia Minor and the Ægean Islands, sculpture leapt forward under the stimulus of Eastern culture. Temples were erected in different parts of the then Greek-speaking world, and the pediments, friezes, etc., of these buildings were all ornamented with sculptured marble groups and reliefs. This sculpture, a great advance on the older wooden type, was yet archaic in character, although more vital and more like the human form. The archaic sculptures dug up on the Acropolis at Athens point to the changes taking place in the sculptor's conception of the possibilities of marble, and his growing effort to portray the beauty his imagination beheld. We are led on by a greater naturalness to portraiture, and memorials to Greek soldiers and athletes are erected in great numbers ; with the beginning of the fifth century B.C. athletic sculpture is in full swing. The Æginetan school was particularly active, some interesting and fine work being produced, in particular the bronze work of Glaucus and Aralus.

Bronze work was also executed at this time at Sicyon under Cunachas, and at Argus, where Ageladas had several of the finest Greek sculptors as his pupils, notably Myron, Phidias, and Polyclitus. Calamis and Myron represent best the fine transition period from the older archaic types, and their art attained the highest truth to nature, preparing the way for the later development of ideal forms under Phidias and others.

Myron, a native of Eleutheræ in Attica, was an older contem-



Parthenon frieze—east side. Magistrates (?). (British Museum.)



Demeter and Persephone. East pediment of Parthenon. (British Museum.)

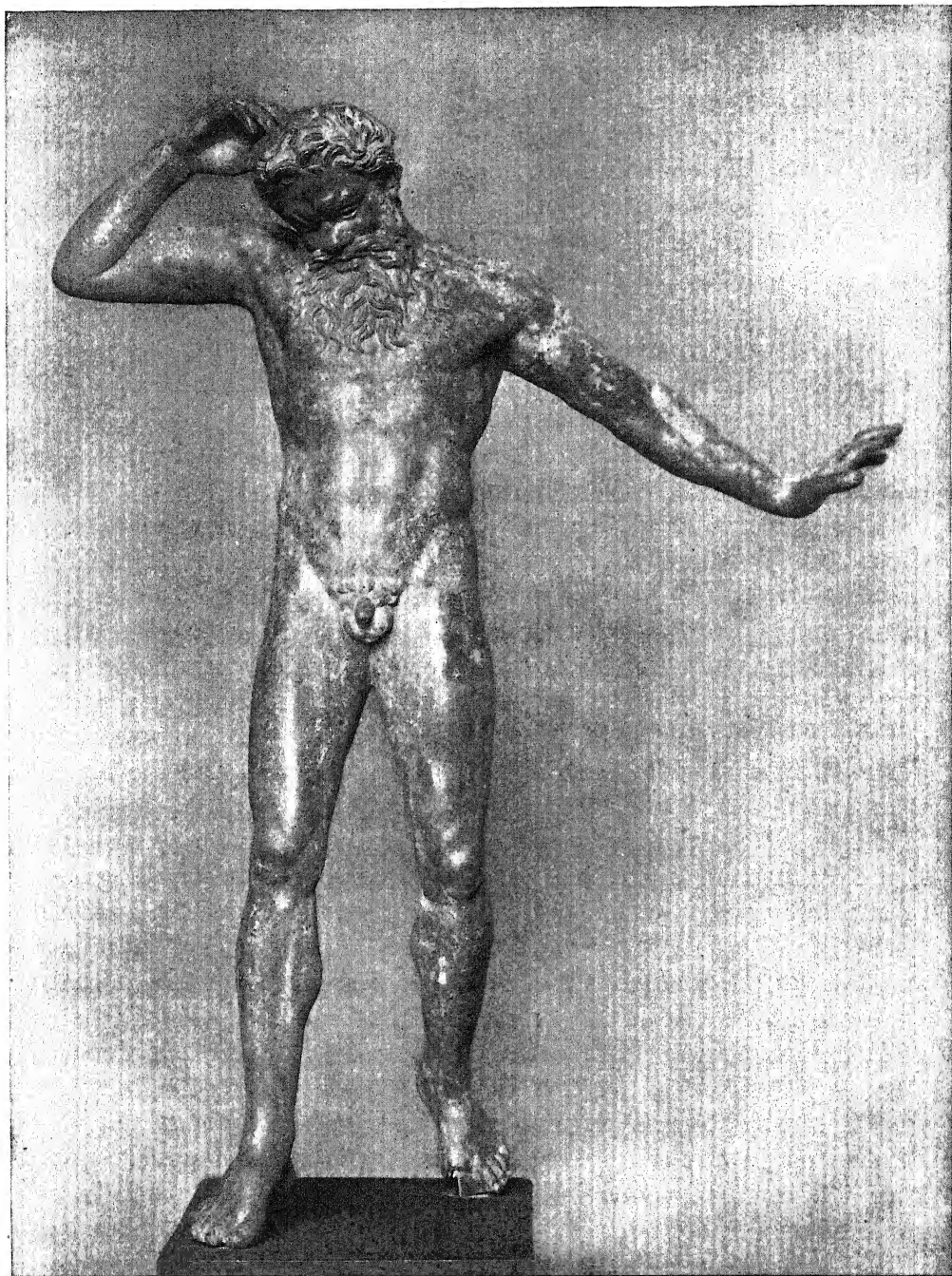
Sculpture and the Sculptor's Art

porary of Phidias and Polyclitus, and ancient records, to which we turn for testimony, place him in the front rank of the earlier Greek masters. He continued the tradition of Ageladas—whose name is chiefly remembered in connection with his famous pupils—but soon made a reputation for greater boldness and originality in design, and special skill in execution. His "Cow in the Marketplace at Athens" received high praise, epigrams being published to its masterly conception. Although the originals of his work have perished, we have several excellent marble copies which give a good idea of the power of the originals.

The best copy of what we now consider his masterpiece, "The Discobolus," is perhaps the one in the Palazzo Lancelotte at Rome, casts of which can be seen in this country. It represents a supreme moment in the action of a discus thrower, "Penthale," already described, and shows how Myron's genius consisted in seizing the best moment in action for sculptural portrayal. The Argine school of sculpture had made considerable advance before this period, the stiffness of the standing figure was eased, and a more ready technique is found; the Æginetan school inclined to more vigorous action, of which a fine example is the "Boxer Sparring," by Glaucus, but Myron's work was almost revolutionary in this direction.

The modelling of the head in the "Discobolus" is simple and severe, the expression of the face is calm and impassive. The muscles of the body and limbs are clearly defined and somewhat dry, reminding one of the earlier representation of muscles by a definite line, but this is so harmonized with the modelling that the impression is of a vital living body encased in bronze. An excellent "Marsyas" is in the Lateran at Rome, and is known as a "Dancing Satyr," but is part of a group by Myron, in association with Athena on the Acropolis at Athens.

We have records and several copies of other works, the most important of which are a "Perseus" on the Acropolis, a "Hecole" at Ægina, and "Apollo" at Ephesus. Various heads are recorded, and a whole series of heads is extant bearing Myronic influence, but one is led to believe that Myron lacked the power to express emotional and mental qualities.



“ Marsyas.” Bronze statuette after Myron. (British Museum.)

Sculpture and the Sculptor's Art

Phidias, who was a little younger than Myron, being born at the end of the sixth century, and whose finest artistic activities extended from 472 B.C. until 460 B.C. and onwards, takes the foremost place amongst Greek sculptors, although some opinions would place him as a forerunner of Polyclitus, who is said to have raised Greek sculpture to its highest perfection. But to modern minds the work on the Parthenon, erected and worked on in conjunction with his friend Pericles, and embodying the flower and blossoming of Greek life and thought and the reaping of their destiny, places Phidias easily in the first rank of the sculptors of his time.

The Parthenon under Pericles embodies the height of Grecian prosperity, and the sculptures thereon relate to the goddess Athena and the dependence of Athens upon her goodwill.

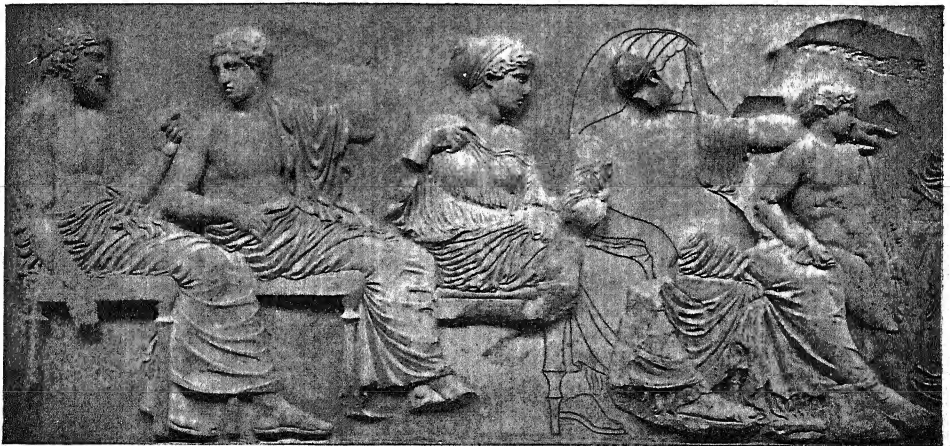
On the eastern pediment we find sculptured her birth, and the taking of Athens under her wing is shown on the western. The frieze represents a great processional rejoicing, and shows the gods of the city at the Feast of Athens. This frieze is 524 feet long, and is a procession in honour of Athena, which, passing in two streams from the west front, is received on the east by a group of the gods assembled. The metopes represent the powers of darkness battling with the light of Athena's power, and the heroes taking part with her assistance in the battle.

Many of the figures from the Parthenon are to be seen in the British Museum, and their excellence corroborates the judgment of antiquity, which considered much of this work embodied artistic perfection, Phidias having combined in his art perfect sublimity and beauty. He alone, it was said, had seen the exact image of the gods and revealed it to man, and he fixed definitely the types of Zeus and Athena, who are the foremost of all the divinities of Greece.

There are so many works connected with the Parthenon that Phidias could not have executed them all, but his genius must have had a tremendous influence, the quality of his work being paramount throughout. While some of the metopes show the influence of earlier schools, probably Myronic, the new influence of Phidias made itself felt, much of the work showing a



Metope from the Parthenon. Centaur and Lapith. (British Museum.)

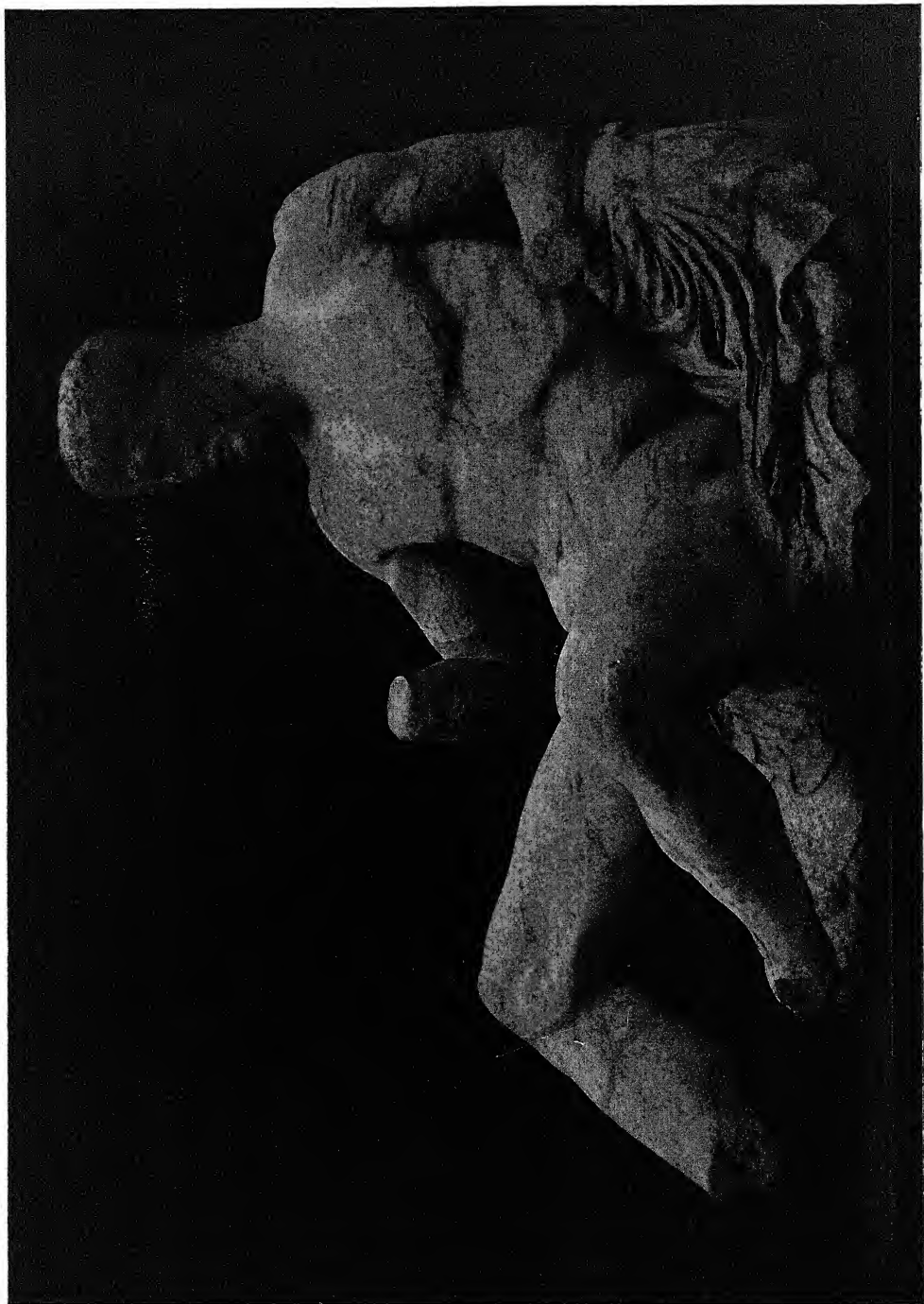


Parthenon frieze—east side. (British Museum.)

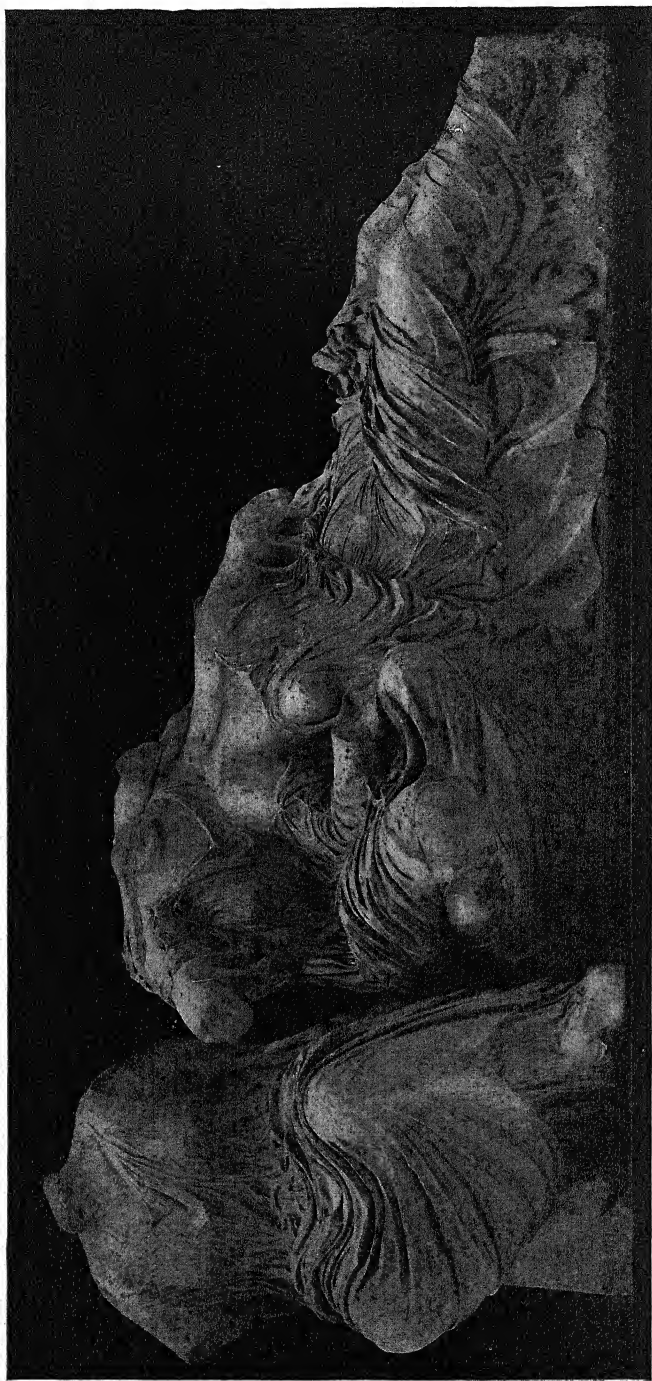
Sculpture and the Sculptor's Art

majestic conception of the human figure, masterly composition for the purposes intended, with a fine harmony pervading the whole. The pediments themselves contained large and beautifully modelled figures, and the few we have of them, to be seen in the British Museum, will well repay study, in particular the "Three Fates," "The Illisos," and "The Theseus"; all are magnificent in monumental effect combined with delicacy of modelling, the draped figures being perhaps more wonderful still in their richness and variety, with the added quality of truth to nature. The drapery on these figures must be carefully observed, and the difference noted between it and the work of both Greek and modern copyists. "The forms of the body," writes Mr. Ernest Gardiner in describing these figures, "are revealed or suggested by the drapery which covers them; but in a way that is not at all inconsistent with the material and texture of drapery itself, whether thicker or thinner . . . the stuff never clings, as if damp, to the limbs of the figure, nor is it ever contorted into tempestuous or disordered folds. The whole of it is separated into masses of broad and flowing composition, and each of these masses is subdivided into minor folds, and even the surface of each of these folds is worked in careful relation to its texture, yet with all this elaboration there is nothing laboured."

A feature of ancient sculpture of which Phidias made use was the embellishing of all kinds of marble with ivory, gold and precious stones, and colour. This "chryselephantine" work was seen in his famous statues of Athena, which were set up on the Acropolis at Athens. These were the "Athena Parthenon" of ivory and gold, thirty feet high and standing in the Parthenon itself. She wore a long cloak falling to her feet, and on her breast was the ægis with the Gorgon's head. A helmet was on her head, and in her left hand stood a "Victory" six feet in height, and in the other hand was a lance or spear, which was placed by a shield which bore scenes from the battles of the Amazons with the giants. The bronze statue of another one, "Athena Promachus," was so gigantic that the helmet and spear-head could be seen from ships approaching the Piræus from Sunium; and a third one, also in



"Theseus." East pediment of Parthenon. (British Museum.)

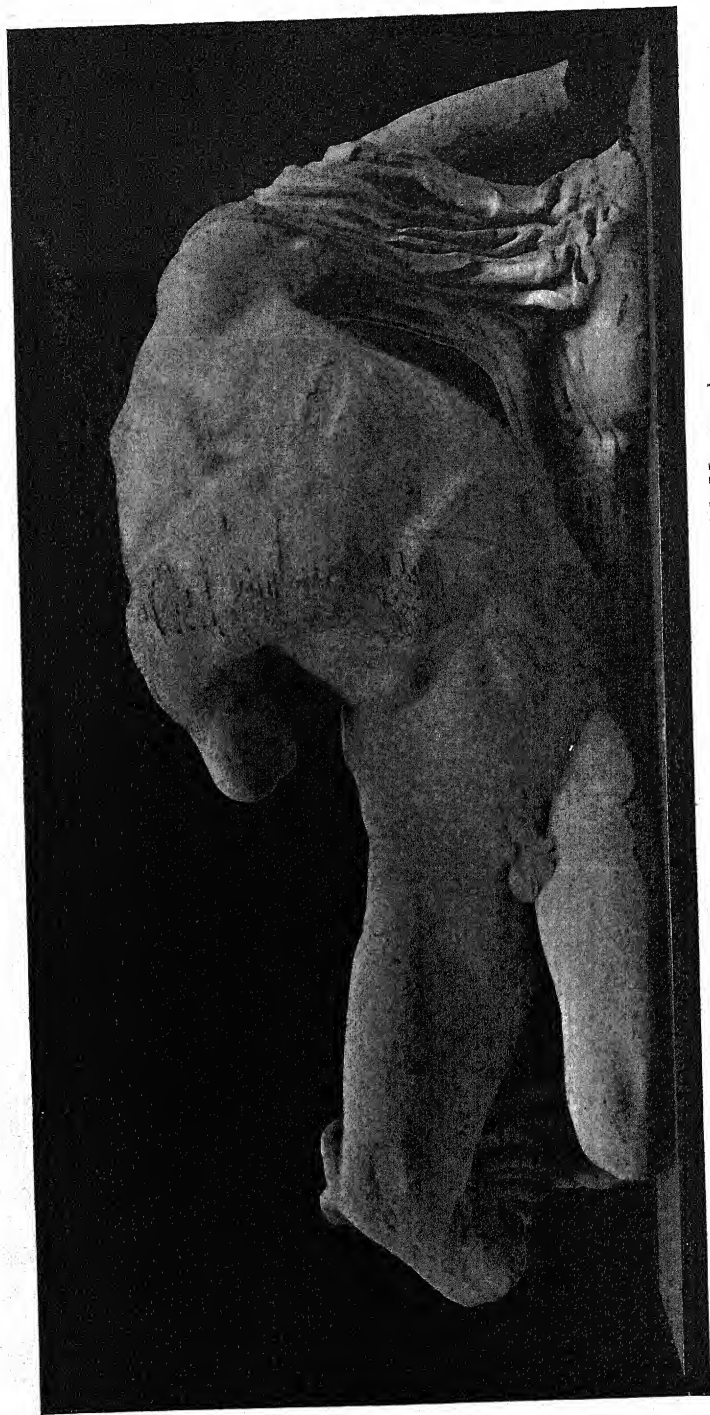


The Fates. East pediment of Parthenon. (British Museum.)



Victory of Samothrace. Scopasian School. The Louvre, Paris. (Plaster cast in South Kensington Museum.)

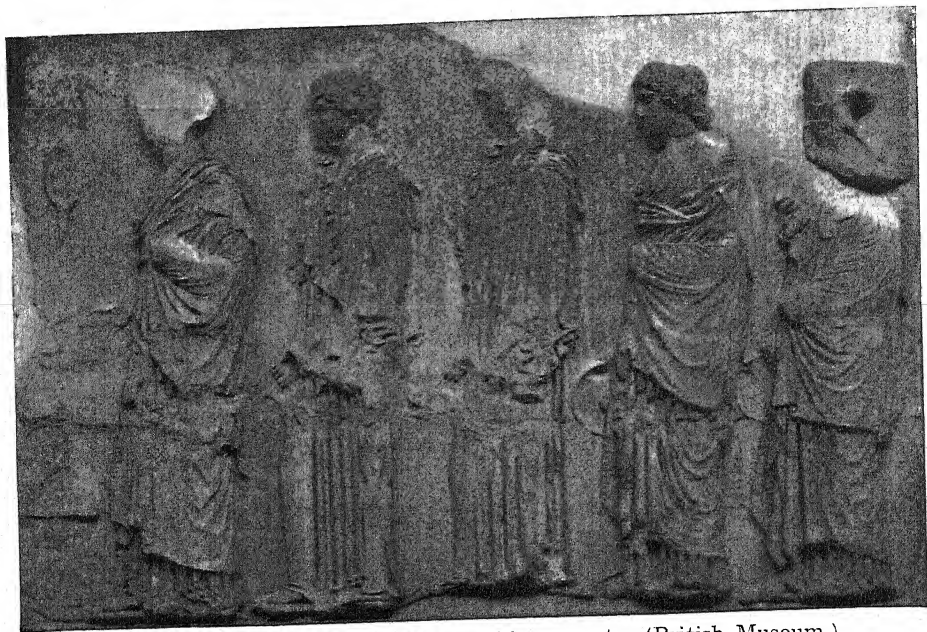
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Ilissos. West pediment of Parthenon. (British Museum.)



Horsemen. Parthenon frieze—west side. (British Museum.)



Procession of Maidens. Parthenon frieze—east. (British Museum.)



Procession of Cattle. Parthenon frieze—south side. (British Museum.)

Classic Sculpture

bronze, gained for itself the name of "The Beautiful." It was without a helmet, and presented Athena as the goddess of Peace.

Not one of these statues remains, but by the descriptions of ancient writers each of them was sufficient to establish the fame of the sculptor, and we are left in constant wonderment, in thinking of Phidias and his work, that one man could have produced, or helped in the production of, so much and have maintained its high level as art.

"Thine shall be
The crown of all songs sung of all deeds
done,
Thine the full flower for all time,"

was sung to Athena. We can hardly do less in praise than lay the lines at the feet of the sculptor who represented her to the world with a power, a sublimity and beauty that has never been paralleled.

Contemporary with Phidias, and by some critics considered more typical, Polyclitus stands as one of the most admired sculptors of his time. He invented a rule of proportion for application to the human figure, and he is often quoted as saying



A Mourning Woman.
(British Museum. Photo. D. Macbeth.)

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that "successful attainment in art is the result of minute accuracy in a multitude of arithmetical proportions." That it helped his success is evidenced by the general esteem in which his work was held. He published his rules in a written work, and executed a statue, "The Doryphorus," which was called the "Canon," and became a standard for future artists for many years.

Polyclitus worked in bronze on a large number of statues of athletic victors, and a very large chryselephantine statue, "Hera," is placed to his credit and was in the Heræum at Argos ; this was considered by many even better than the work of Phidias.

A peculiar sense of satisfaction is aroused in looking at some of the athletes of Polyclitus, no doubt due to a subtle quality of harmony in his proportions, and also to his method of balancing the figures on one foot, with the other slightly raised, giving an effect of ease and calm which many of the ancient statues do not possess. There are Roman copies extant of the "Doryphorus," the best of which is now at Naples. Another interesting work by Polyclitus is the "Diadumenus" in the British Museum. He is also credited with originating the Amazon type, and a beautiful copy of one of his works is in Lansdowne House.

Praxiteles and Scopas were at the head of the later Attic school just before the middle of the fourth century. Although Praxiteles is approximately a contemporary of Scopas, he was a little earlier in his development of sculpture, and worked chiefly in marble, and only occasionally in bronze. He represented every age and both sexes in a great variety of divine and human forms, but paid most attention to youthful figures ; this latter may have accounted for his being one of the most popular of the sculptors of his time. One of the most important works attributed to him was an "Aphrodite of Cnidus," which, according to the records, was a masterpiece of entrancing beauty.

An "Eros," a marble statue at Thespiae, was highly esteemed, as was also his "Apollo Sauroctonus," the "lizard slayer." The existing masterpiece on which the fame of Praxiteles rests is the "Hermes with the child Dionysus in his arms," and generally known as the "Hermes" of Praxiteles. This statue was found by German exca-

Classic Sculpture

vators at Olympia on May 8, 1877, and raised a chorus of popular acclamation. It is curious that this group, so praised to-day, never gained great repute in his own time, his fame rather resting on the



Parthenon frieze—north side. (British Museum.)



Parthenon frieze—north side. (British Museum.)

beautiful “Aphrodite” already mentioned, and of which copies may be seen in the Vatican at Rome.

The modelling of the “Hermes” is noteworthy for the manner in which the skin of the surface is suggested. (Rodin attempting,

Sculpture and the Sculptor's Art

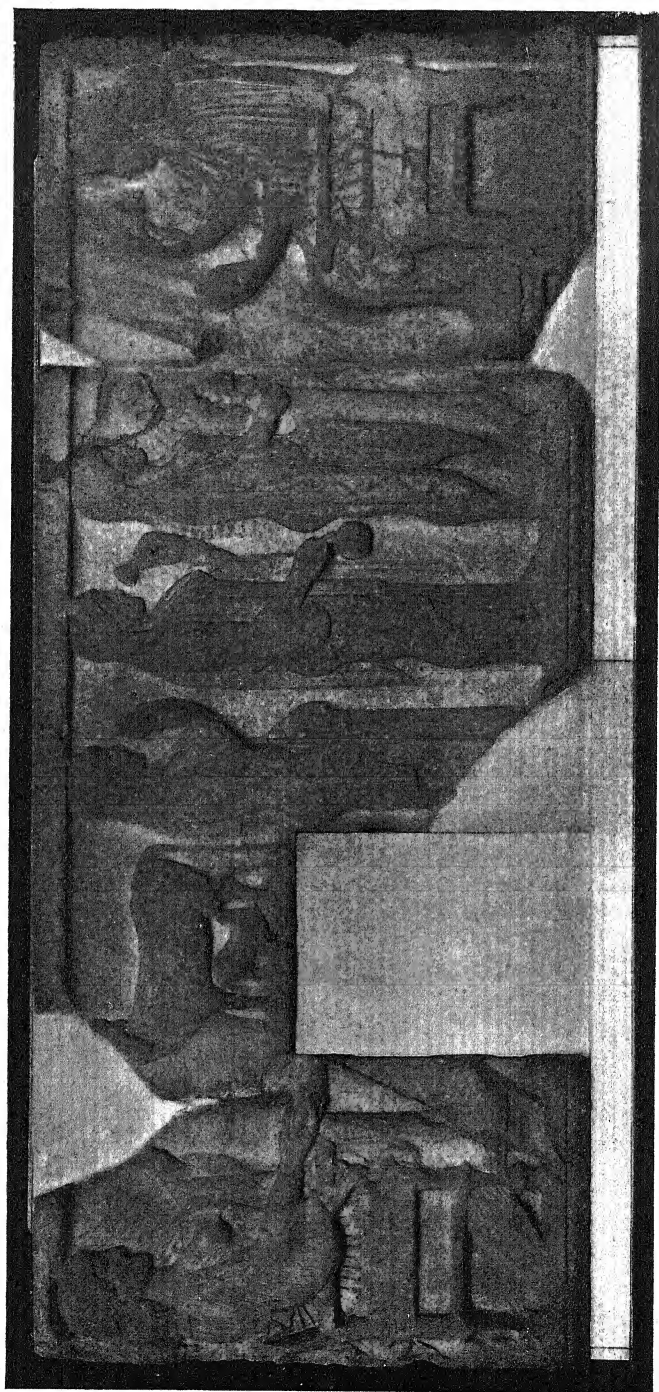
by a different method, a similar thing, was accused of casting his work from the life.) The figure stands with the child Dionysus on his left arm, in the graceful pose adopted by Praxiteles, which perhaps sacrifices a little of the god to beauty of line. The head is not looking direct at the child, but has a slightly abstracted, slightly genial expression, a something evidently personal to the artist and his work. It was said on its discovery that Praxiteles had humanized the god and brought him to earth.

Scopas was an architect as well as a sculptor, and in his younger days superintended the rebuilding of the Temple of Athena at Tegea, burnt down in 394 B.C. The groups on the pediments, representing the chase of the Caledonian boar and the combat of Achilles and Telephus, were either by him or under his direct supervision. He also executed along with three other artists the designs on the sepulchre of Mausolus. The number of gods and demi-gods by his hand is great, and it has been stated by some critics that he might be considered the most modern of the Greeks; passion and character were stamped upon the features of his statues, and this marks the beginning of the dramatic sculpture of a later time.

In Dresden there is a small copy of a Mænad by Scopas which gives us a good idea of this character in his work—the spring and vitality of a youthful figure, and its beauty, representing as it does bacchic frenzy, transforming what might be a commonplace into a subject of dignified ecstasy.

In the latter half of the fourth century Lysippus, a worker in metals, taught himself sculpture, and is said to have executed fifteen hundred bronze statues. He is amongst the last of the great Greek sculptors, and gave his name to the school of his time. He aimed at an expression of developed manly beauty in place of the graceful and less virile art of Praxiteles, and his work is remarkable for a lifelike characterization and accurate execution, particularly in the treatment of the hair. He substituted another set of proportions in place of those of Polyclitus, whose "Canon" he studied with avidity, and made the head smaller in proportion to the body and the body more slender and elegant.

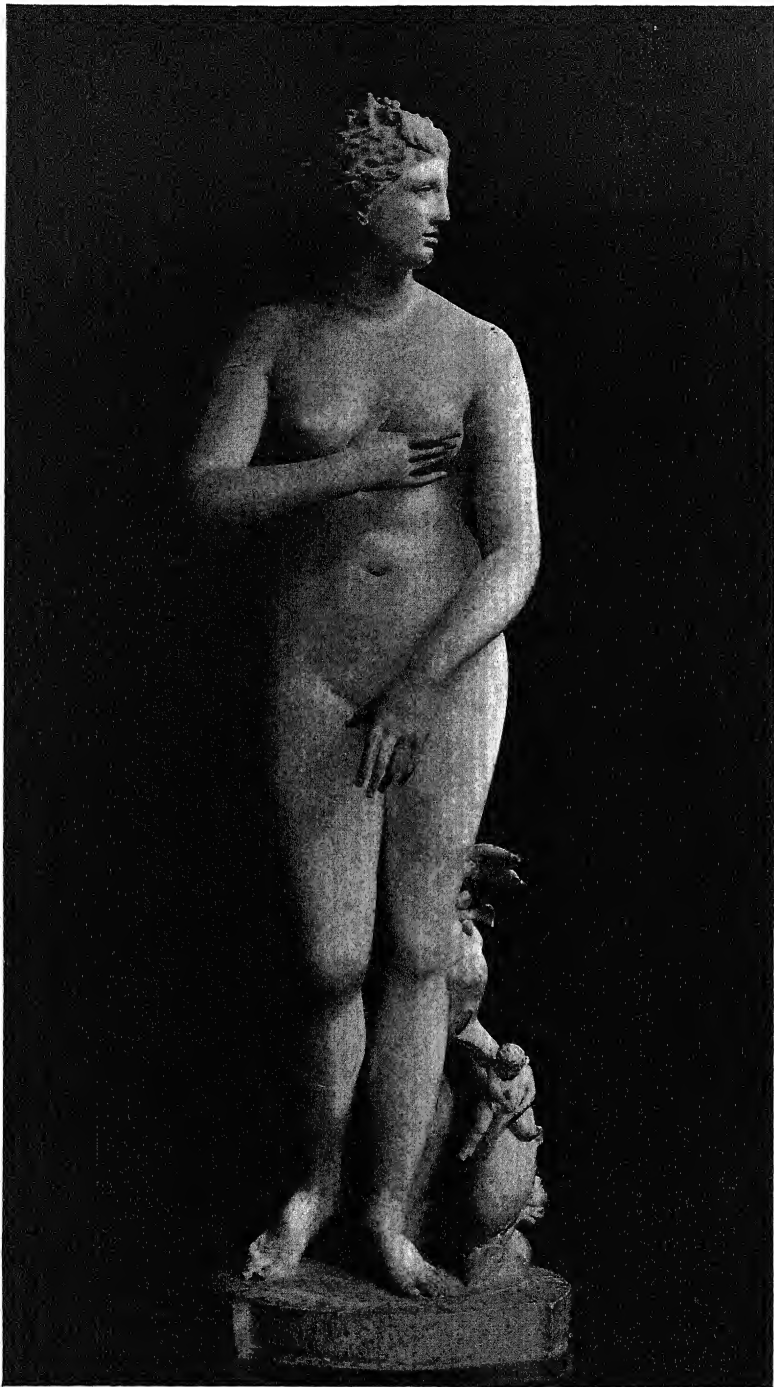
Lysippus executed many portraits, and a series of Alexander the



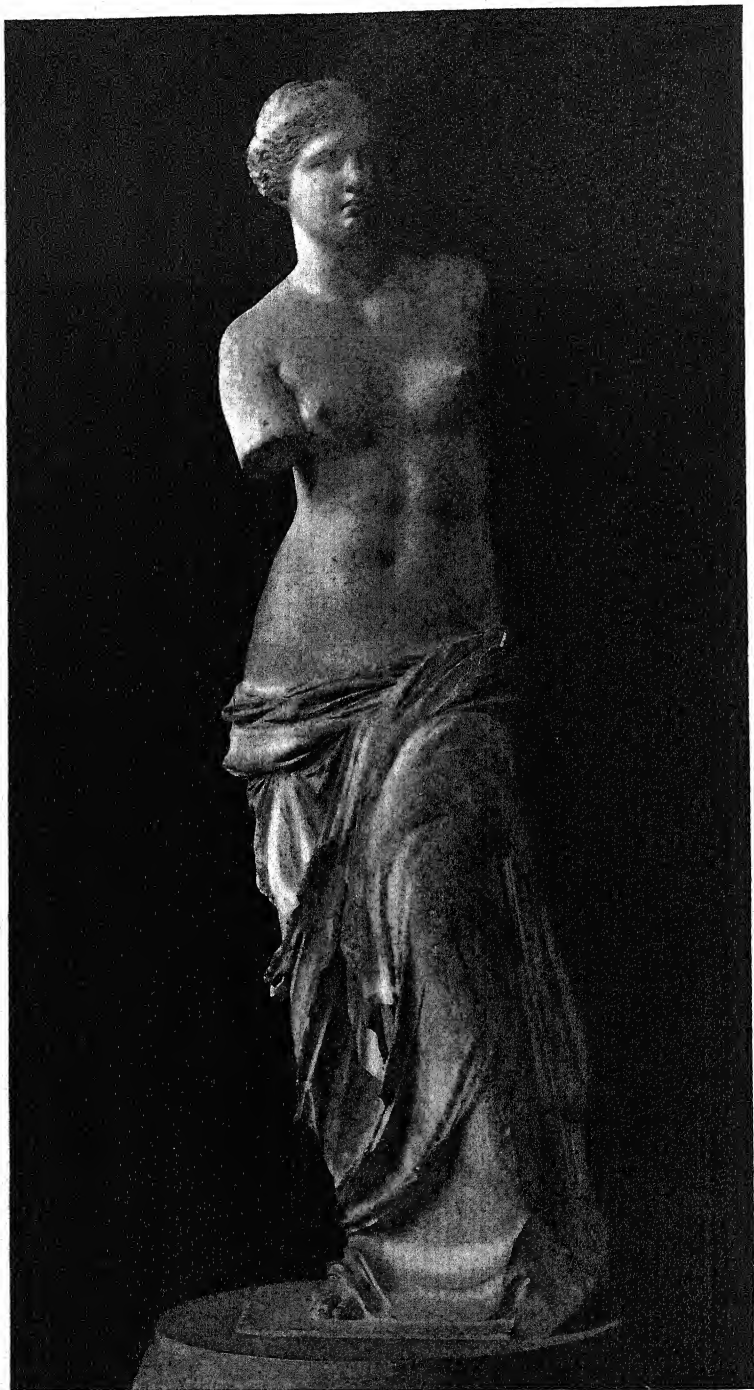
Harpy Tomb. West side. (British Museum.)



Battle of Centaurs and Lapiths. Phigaleian frieze. (British Museum.)



Venus de' Medici. Later Praxitelian School. Uffizi, Florence. (Casts can be seen in London museums. Photo. Alinari.)



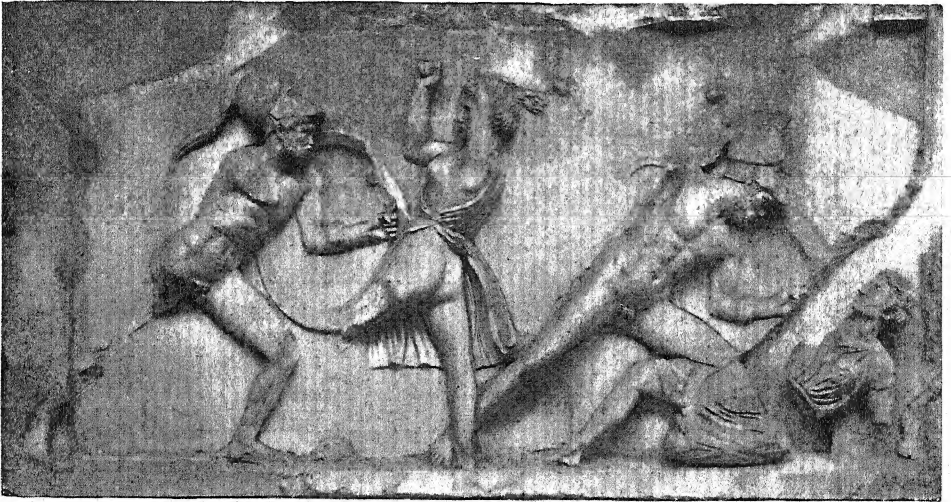
Venus de Milo. Hellenistic School. The Louvre, Paris. (Casts can be seen in our principal art schools and museums. Photo. Alinari.)

Classic Sculpture

Great from his youth upwards are very fine ; a copy of his "Apoxymenos " of marble, in the Vatican—a youth removing the dust of the Polœstra from his arm with a strigil—shows his power in



Parthenon frieze—west side.



Greeks and Amazons. Frieze of the Mausoleum. (British Museum.)

representing youthful and perfectly developed bodies. This figure was excavated in April 1849 from the ruins of a private house in the Vicolo delle Palme in Trastevere. His most famous works

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were a colossal Zeus and Heracles at Tarentum, and a sun-god on four horses and chariot at Rhodes.

Of this period, whether by Lysippus or another, is the fine "Sarcophagus of Alexander," now at Constantinople; it is a Greek original of about 300 B.C. It was found about twenty-five years or so ago in the family vault of a Sidonian king at Saida, with several others. All sides of the sarcophagus are decorated with sculptured design and ornament, representing Greeks, Macedonians, and Persians in scenes of battle and the chase; it is in fine preservation. The coloured plates of this, in the fine work issued by Hamdi Bey, show what advantageous use the Greeks made of colour.

Following the Lysippian school, after Alexander the Great, Greek sculpture declines with the general fall of Greece, and the schools of Asia Minor and the neighbouring islands come to the fore. The simple character of the earlier work is lost: a more theatrical type takes its place, and the school of Rhodes, headed by Chares with his "Colossus" of Rhodes, leads this period. The famous "Laocoon" in the Vatican is of this time, as also the "Farnese Bull" at Naples.

Admirable in technique, these works lose in artistic effect by their theatrical presentment. A finer work of this school is that of Menelaus bearing the body of Patroclus, but assigned by Wolfers to an earlier date.

The Pergamum school belongs to this period, and the victories of the kings Eumenes I. and Attalus I. over the Gauls were represented in a series of fine bronzes by the sculptors Isogonus, Phrymachus, and others. The Battle of the Giants from the Acropolis at Pergamum, now at Berlin, and the beautiful Apollo Belvedere belong to this school, and both works are important; the former showing a vivid realism and grand style of technique, the latter a good, if decadent, copy of a fourth-century type.

Greek sculpture ended with the coming of the Romans in the middle of the second century. Greek work became submerged under Roman imperialism, and Græco-Roman works are merely copies of the earlier Greek, but several sculptors of the period merit

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mention. Agasias of Ephesus produced the "Borghese Gladiator" now in the Louvre ; it is a well-executed work in the spirit of the Pergamum school. Glycon's Farnese Heracles at Naples deserved



The Boxer. Græco-Roman. (Terme Museum, Rome.
Photo. Anderson.)

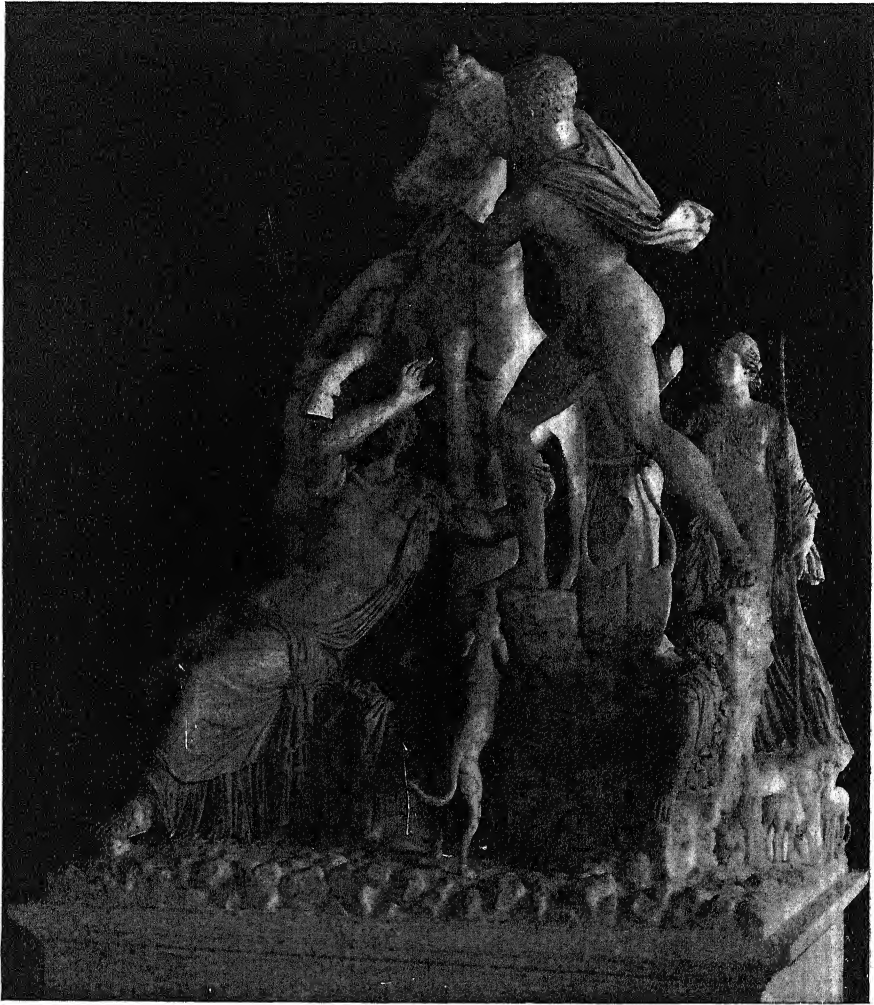
attention, and a seated boxer in the Terme Museum, Rome, is a splendid bronze and a powerful presentation of a commonplace subject. The subject is distinctly Roman, the work Grecian, and

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it shows strongly the difference in taste between Greek work at its best and Roman.

Pasiteles, an Italian Greek, tried to revive sculptural art by a closer study of nature and the earlier works, and his pupil Stephanus and Stephanus's pupil Menelaus continued this in his group "Orestes and Electra." The effort did not last, however, Roman taste and influence being too strong for such a revival. An attempt was made under Hadrian to revive Greek art, and a new type of youthful beauty was brought forth, of which the most typical are the various representations of Antinous, which were more in the nature of an incarnation of a type than portraits of any individual.

Not to mention Roman portraiture would be to leave a world of sculpture untouched. Roman portraiture is essentially the presentment of living men, and not the incarnation of abstract mental and intellectual forces that we find in the Greek. Roman portraiture is realistic, and Roman sculptors concentrated upon the human face, and a walk in front of the Roman busts in the corridor of the British Museum gives one an epitome of the life and development of Imperial Rome in individuals. Rome, unlike Greece, was not busy with gods and goddesses, nor with high ideals. She was building empires, and her success depended upon the energy and power of her leaders. Roman portraiture, among the finest the world has produced, embodies this power in the vital and live presentments of its emperors and kings.



The Farnese Bull. Rhodian School. Naples. (Photo. Brogi.)

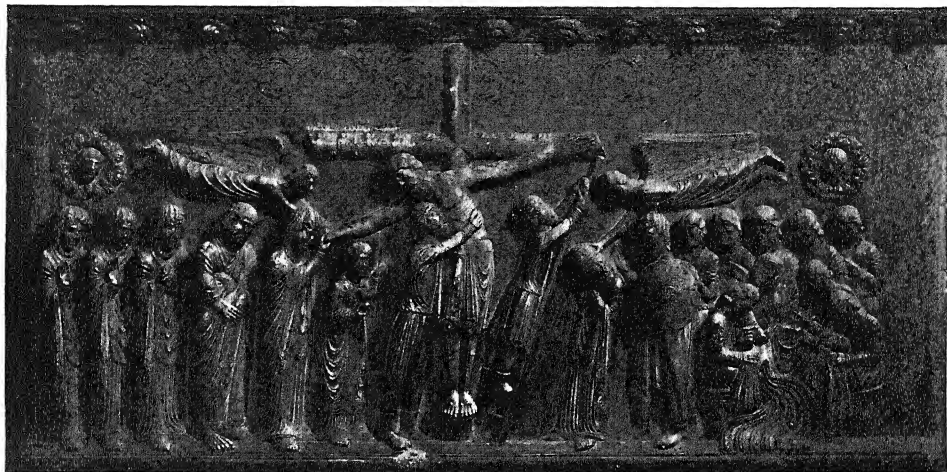
CHAPTER IV.

THE RENAISSANCE.

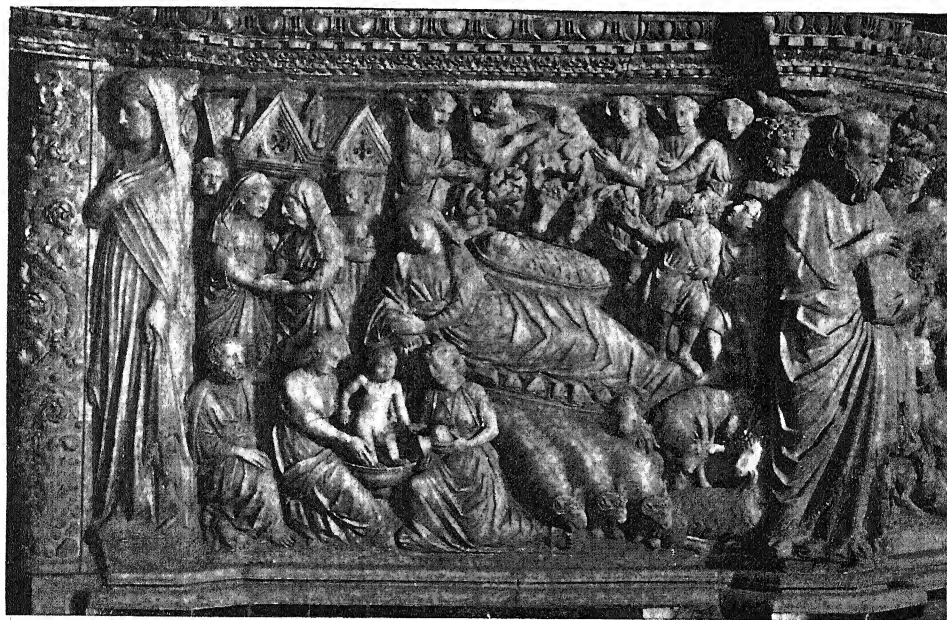
THE Renaissance, as has often been pointed out, was a revival—a rebirth—a reawakening of man's consciousness of himself; and yet it was more than that: it was a reconstruction of the whole fabric of ideas, and, therefore, of life. It was a movement, if you will, appertaining to the whole of life, and, unlike a religious or a temperance revival—it included these—it had no defined aim, but went on, sweeping over the continent of Europe and leaving behind it a new world and an impress in its wake unlike anything that had gone before, which eventually gave rise again to the rich and full life we know and enjoy to-day.

Its influence, beginning at the end of the thirteenth century, lasted well over two hundred years, its flood tide being, however, between 1400 and 1600; offshoots from its tremendous energy kept bursting forth in different European countries even into the seventeenth century, but its glory and its beauty and its rich flowering were in Italy, the land of sunshine and inspiration.

"After the dawn," says Miss Sichel in her excellent little book on "The Renaissance," "came the day. Its first glory passed quickly, its noon and evening brought along unexpected results. The Renaissance began with an almost fanatical revival of classical learning; it ended in anti-classicism and the triumph of the Romantic Movement. It opened with Poggio and Lorenzo Valla, it closed with Shakespeare. For, while it was worshipping antique forms, it bore within itself a new life which was pushing towards birth; it involved paradoxes of which it was unconscious. The embracing of Paganism meant the reassertion of Nature; the reawakening of art and learning, a revived sense of beauty and enjoyment. And enjoyment which is vitality can bear no bonds; it is spontaneous, it must make its own laws and live. It must live in the present, not in the past. By 1600 the world was on the side of Shakespeare."



The Descent from the Cross. Benedetto Antellami. (The Cathedral, Parma.)



The Visitation and the Nativity. Niccolo Pisano. (From pulpit at Siena.
Photo. Alinari.)

Sculpture and the Sculptor's Art

Niccolo Pisano (1205-1278) may be noted as the sculptor from whom dates our interest, and, indeed, our history of the sculpture of the Renaissance. He carried on with the thirteenth century the Gothic traditions and principles which began to invade Italy from France and the north, but by the time he died he was expressing something of the new spirit and outlook. Although many Gothic churches were erected in Italy, the Italian architects did not multiply niches and columns after the manner of the French, and more opportunity was given the sculptor for bronze and marble decoration. And while, as Coleridge has said, "the principle of Gothic architecture is infinity made imaginable," it yet, by its over-elaboration and multiplication of detail, loses its claim as sculpture as understood by the Greeks and the masters of the Renaissance, and becomes a glorified architecture, happy and joyous in expression of the idea of "the craving for an all-ruling and ever-living deity."

Niccolo Pisano was the greatest Italian architect and sculptor of his day, and easily leads the workers of the Renaissance. He was influenced strongly by Roman art, but has overcrowded his work with multitudes of figures; his treatment is often heavy, but his later work shows a beauty of treatment and conception which even Gothic work has not. It is evidently due to his appreciation of such Græco-Roman work as he came in contact with.

Niccolo's son, Giovanni Pisano (1270-1330), was a brilliant architect, but as a sculptor lacked his father's sense of beauty. His sculptured scenes are virile and sincere, and, though lacking beauty, have a force absent from the work of Niccolo.

Giotto the painter (1266-1337) translated the new Christian thought into terms of flesh and blood; and the early thirteenth century was expressing a new passion for nature, such as was symbolically taught by St. Francis of Assisi (1182-1226). Associated with Giotto was Andrea Pisano (1270-1348), one of Giovanni's pupils; he carried the Pisano tradition of sculpture to Florence, then the richest and most enlightened city in Italy, and the centre from which the naturalism of Giotto was spreading.

The painter's influence on the sculpture of the time was not always of the best, leading as it did to a pictorial rendering not



Lunette. Niccolo Pisano. (The Cathedral, Lucca. Photo. Alinari.)



Panel, "The Creation." Giotto, and Andrea Pisano. (Florence. Photo. Alinari.)

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suited to the materials used, but his personal influence is a factor to be reckoned with in estimating the work of this period.

The Pisani close the earlier stage of the Renaissance-Gothic period, and a more natural expression is heralded. The sculptor had to return more to nature and throw off much as yet of sacerdotal influence before he could freely express himself with delight in the use of the human form. It remained for the sculptors of the fifteenth century to achieve this and to give us a sculpture that could stand side by side with, different from, yet equal to, the glorious productions of the Hellenic genius of an earlier time.

Whereas Greek sculpture grew and produced Phidias and the Parthenon within seventy years, it took Italy quite two hundred years to produce its Parthenonaic masters. It is likely that the lack of such a heart-breaking and heart-searching struggle as the Greeks had with the Persians may account for much of this slow development, although we find in the Italian from 1300 to 1450 the same restlessness, with an emotional and intellectual energy, as followed the Persian wars. Democratic Florence played an important part in the development of Italian sculpture, while the magnificence of Rome and monarchic Naples, aristocratic and tyrannical Milan, all played their part. Artists travelled from one court to another; teachers, singers, and philosophers also. The grand complexity of the Renaissance spread and grew with that all-embracing experience of men and things which must lie at the foundation of every movement which is to grow and live and bear wholesome fruit.

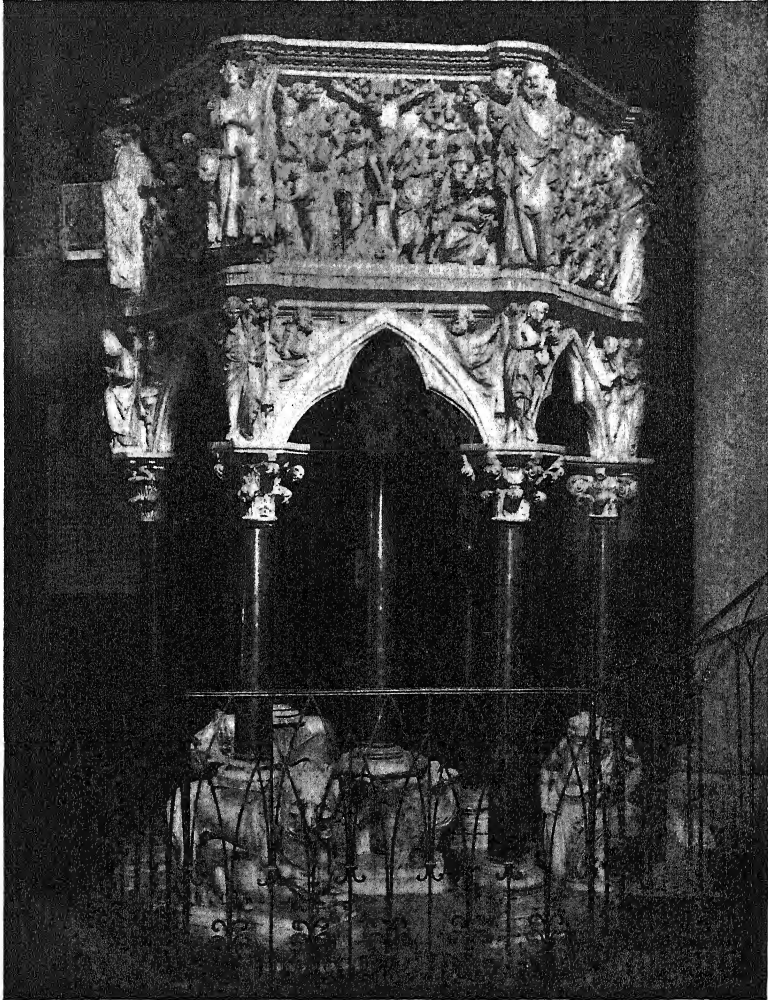
In this finest period of the Italian Renaissance three names stand out pre-eminently—so much so, in fact, that their names are synonymous terms for the name of "Renaissance" in Italy. These are Lorenzo Ghiberti, Donatello, and Michael Angelo.

In 1403 the Guild of Florentine Merchants decided to complete the doors of the baptistery for which Andrea Pisano had erected the first of three sets of bronze doors nearly a century before. The announcement induced Ghiberti to come to Florence. Lorenzo Ghiberti (1378-1455) was a goldsmith, but, seeking a wider outlook, had tired of the work and was considering taking up paint-

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ing when the Guild of Merchants' announcement found him. It was the hour and the man.

In Florence he was opposed by six of the best sculptors of



Pulpit at Pistoja. Giovanni Pisano. (Plaster cast in South Kensington Museum. Photo. Alinari.)

Italy, among them being Filippo Brunelleschi and Jacopo della Quercia. Each competitor received "four tablets of brass," and was given a year in which to complete a panel representing the

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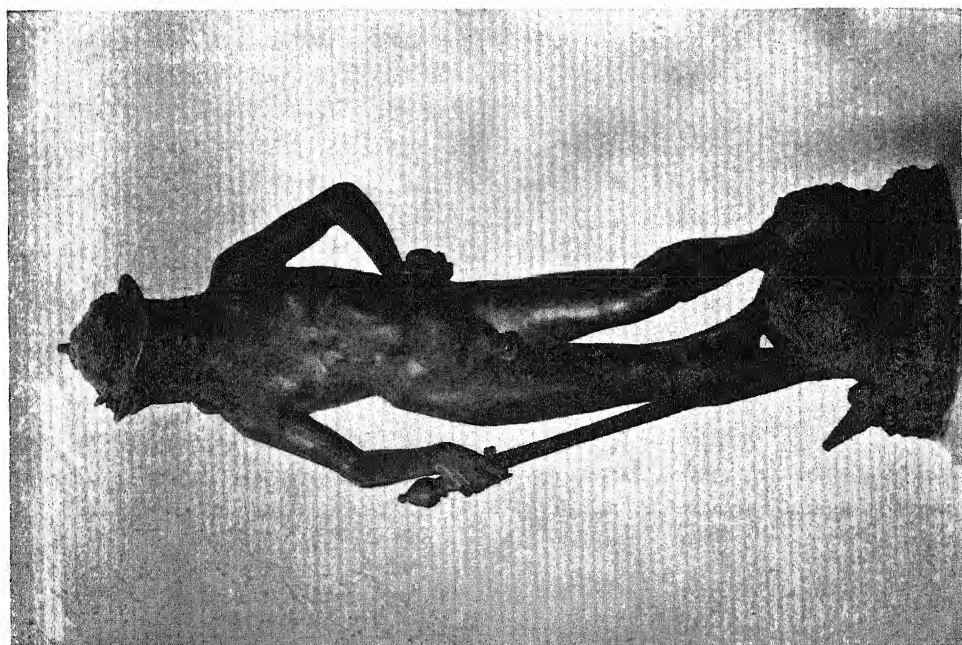
"Sacrifice of Isaac." It resolved itself into a duel between Brunelleschi and Ghiberti; Ghiberti was the winner. He was commissioned to execute the bronze gates. The Guild paid all expenses, and finally spent about 22,000 ducats upon the pair of gates. Lorenzo received 200 florins a year, for which he agreed to give all his time, and his assistants were paid by the Guild. He was bound to design the panels and execute the "nudes, draperies, and all the artistic parts with his own hands."

Twenty-five years later the first pair of gates were erected in the place of those executed by Andrea Pisano, and Ghiberti was ordered to execute another pair. This new pair, to which Michael Angelo gave the name by which we know them, "The Gates of Paradise," were unveiled in 1452, and displaced the earlier pair in the place of honour, facing the cathedral.

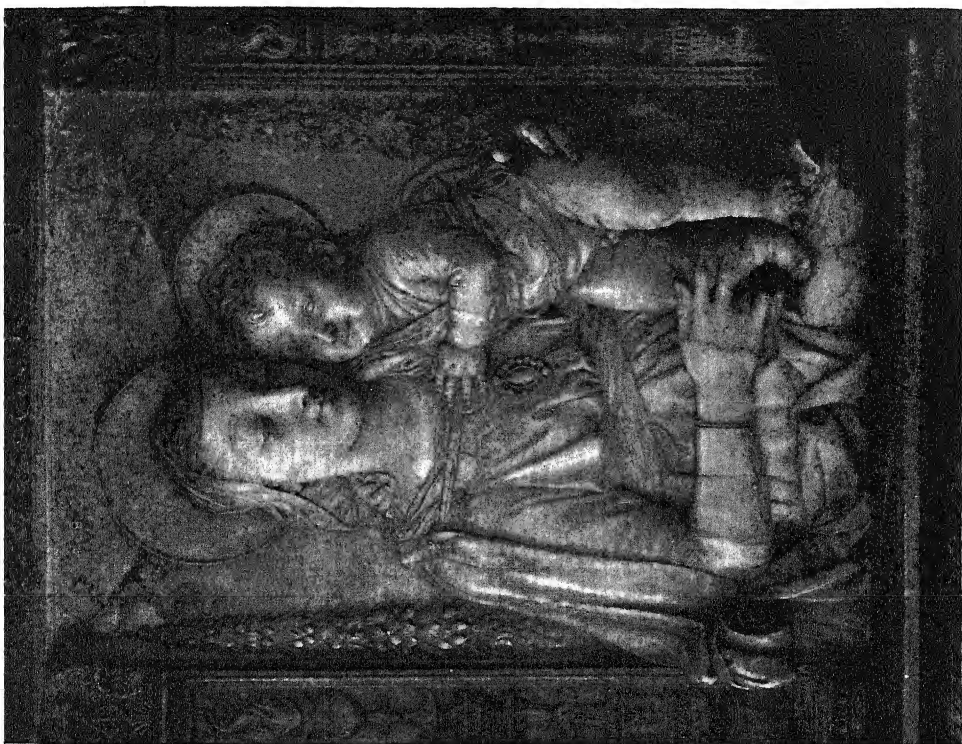
The gates were Ghiberti's life work, and carried sculpture on the lines laid down by the Pisani as far as it could go, bound as it was under the necessity of being illustrations of the Scriptures; and although they end in a blind alley so far as sculpture proper is concerned (we have only to consider Ghiberti's single figure of "St. Matthew" to see wherein he was lost), they yet remain among the masterpieces of the world—fit indeed to be "The Gates of Paradise."

There are ten panels to each door, and they picture scenes from the Old Testament, from the Creation to Solomon.

Although there are as many as a hundred figures in some of the panels, they never appear crowded, while there is a fine appreciation of the story to be told, and the superb drawing of the nudes and soft flow of drapery leaves nothing to be desired. Technically much of the work is beyond reproach, but it lacks the deep spirituality which characterizes the work of Giotto and Fra Angelico. This may perhaps be accounted for by the changing and democratizing of ideas which readily affected the artists of that time, and the beauty of the subjects represented rather than the ideas embodied now received their attention. Ghiberti's success, so far as it went, achieved for him world-wide fame, but to-day we feel, magnificent as the work is for its time, it was



David, Florence. Donatello. (Photo. Alinari.)



Madonna, Solarolo. Desiderio da Settignano. (Cast in South Kensington Museum. Photo Alinari.)



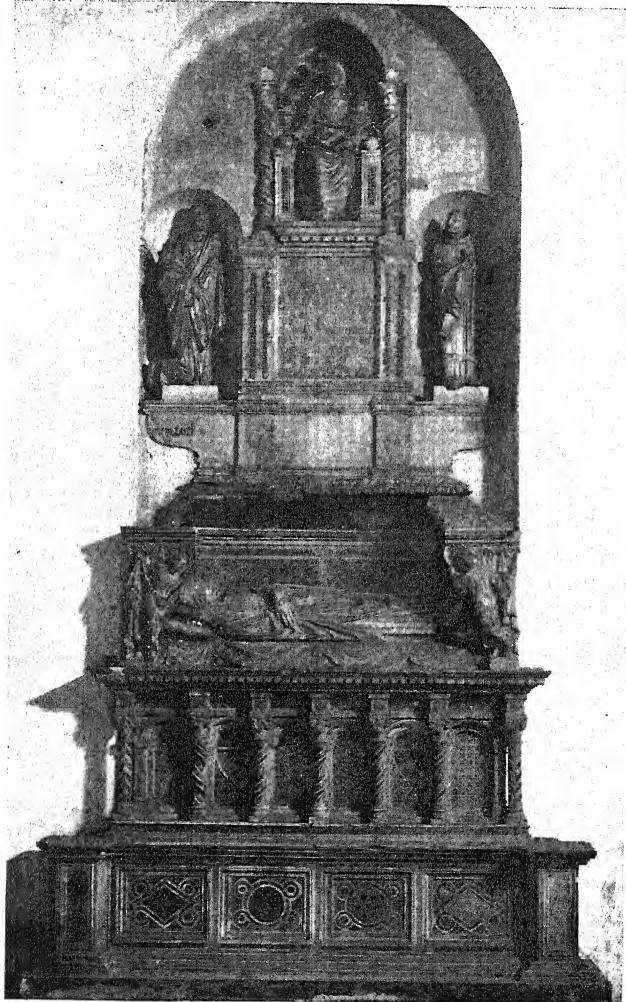
St. John the Baptist, Florence. Donatello.
(Photo. Anderson.)



St. John the Baptist. Benedetto da Majano.
(South Kensington Museum.)

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illustration rather than sculpture. Ghiberti struggled like a giant with the problems of perspective, hardly then understood even by the painters: overcrowded panels with architectural and land-



Monument to Cardinal Guglielmo de Bray. Arnolfo di Lapo. (Orvieto. Photo. Alinari.)

scape backgrounds; but the work was hardly a sculptor's task, and his success was the end of sculptors' efforts to use sculpture as an illustrative medium. The glyptic art cannot rival painting,

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and should be confined to subjects which it can suggest with boldness and vigour.

Donatello (Donato di Betto Bardi) was born in 1386, and entered Ghiberti's studio at the age of nineteen in 1405. He is the dominating figure of the transitional period between the Pisani and Michael Angelo, and he made every possible use of the opportunities the changing ideas of his time gave to the sculptor and artist.

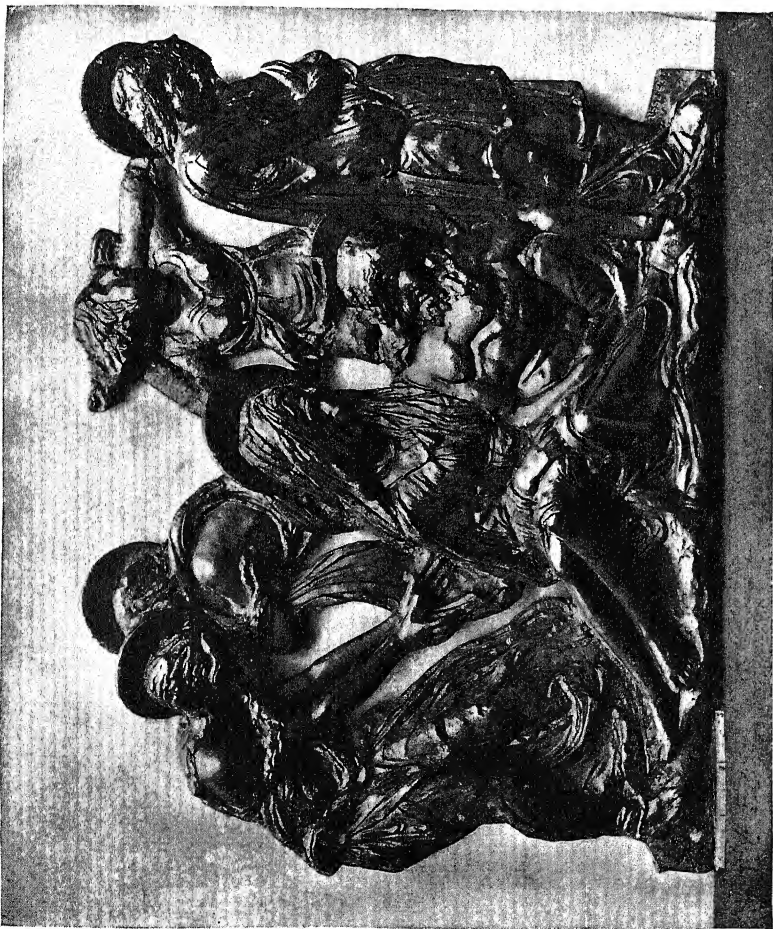
After the capture of Pisa in 1406 Tuscan feudalism broke down, and, with developing trade and increased riches, civic pride grew correspondingly. Appreciation of the arts, sculpture and painting particularly, spread over all Italy, and became a common heritage alike in castle and market square. Struggling sculptors at last had an opportunity worthy of their powers, and what the commission for the baptistery gates did for Ghiberti, similar public-spirited commissions did for Donatello and his contemporaries.

Donatello broke away from the illustrative relief work of the Pisani tradition, which flowered in Ghiberti's masterpieces, and began to work in the round; and the rebuilding of the church of Or San Michele by the rich burghers of Florence gave the great opportunity to Donatello.

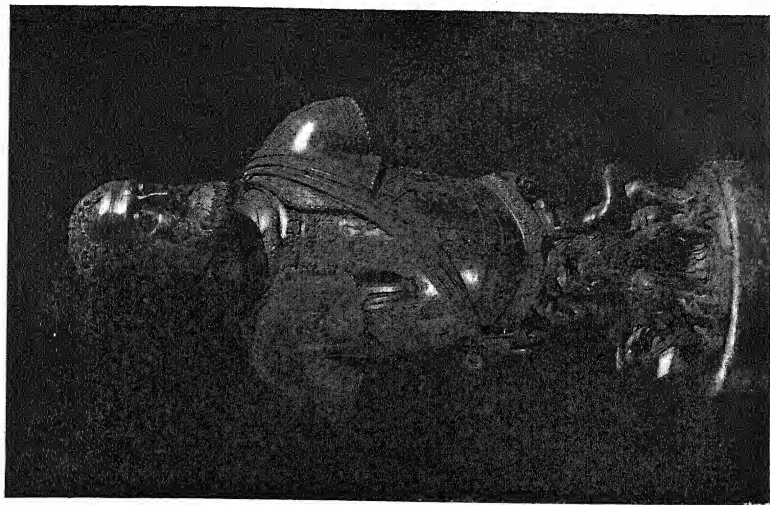
In filling a series of ornamental niches with statuary in the walls of the restored church the early fifteenth-century sculptors received the training which led to their working in the round, and finally to that recurrence to a "Greek spirit" which distinguishes this period of Renaissance art.

Donatello's earlier work for the Opera del Duomo gave much promise of his latent talent, but it was his statuary for Or San Michele that brought his name into prominence, and the "St. Mark" and "St. George" are the outstanding statues of this period. They are single figures, in which the young sculptor grappled bravely with the new problem of "statuesque" sculpture. The "St. Mark" is sternly realistic, and shows what an immense stride the sculptor had taken when it is compared with Ghiberti's "St. Matthew," which Lorenzo had erected to the order of the Guild of Money-changers in 1422.

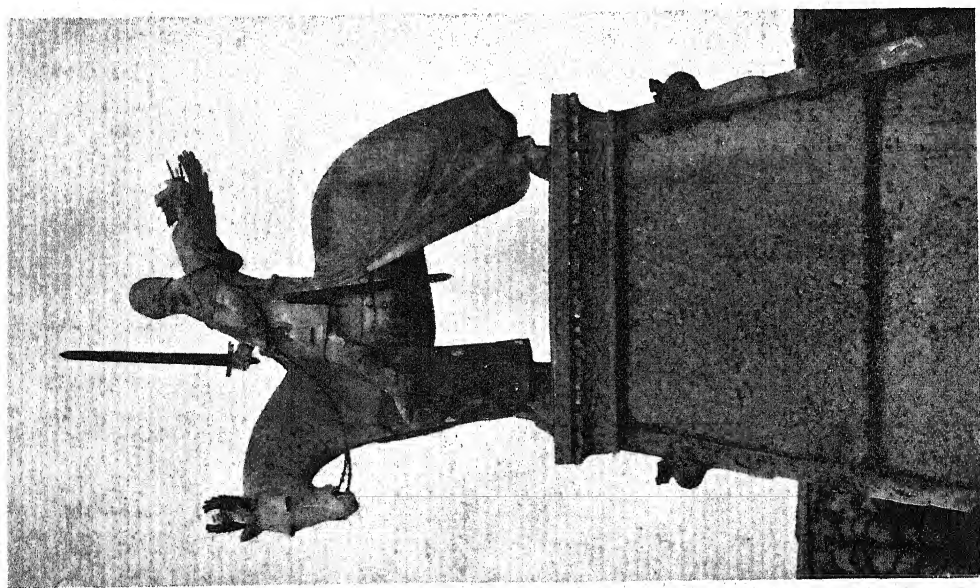
Donatello makes every use of his new opportunity, and revels



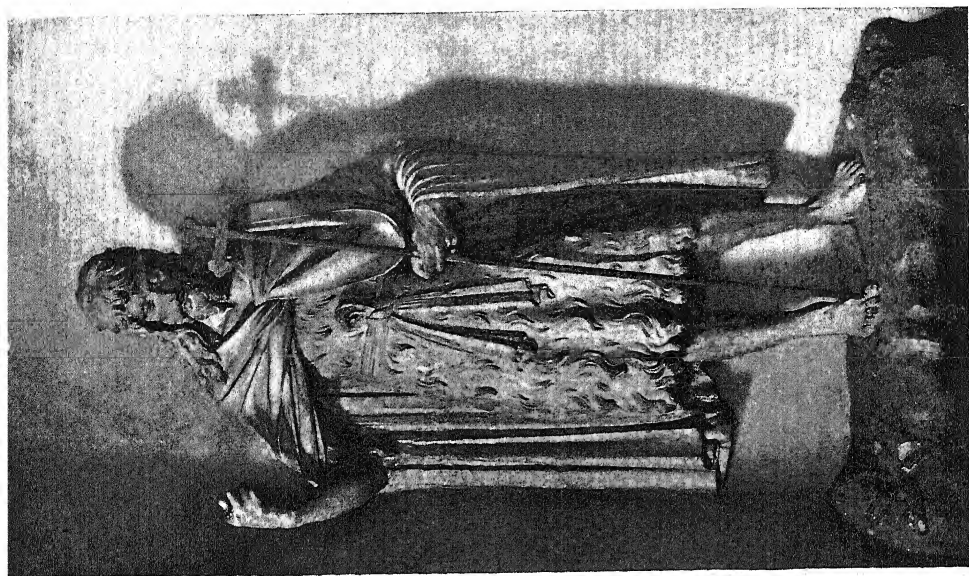
The Entombment. Donatello. (Electrotype in South Kensington Museum.)



Bust of Charles V., Madrid. L. Leoni.
(Photo. Lacoste.)



Tomb of Can Grande I., Verona. F. della Scala.



St. John the Baptist, Florence. Michelozzi.



Bronze doors, "Gates of Paradise," Florence. Ghiberti. (Plaster cast in South Kensington Museum. Photo. Alinari.) *

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in the chance to model a life-size figure, in which he makes the masses and lines of the body tell strongly against its background ; the " St. George " is particularly fine in this respect, and of it Michael Angelo remarked that it wanted but a breath to make it walk.

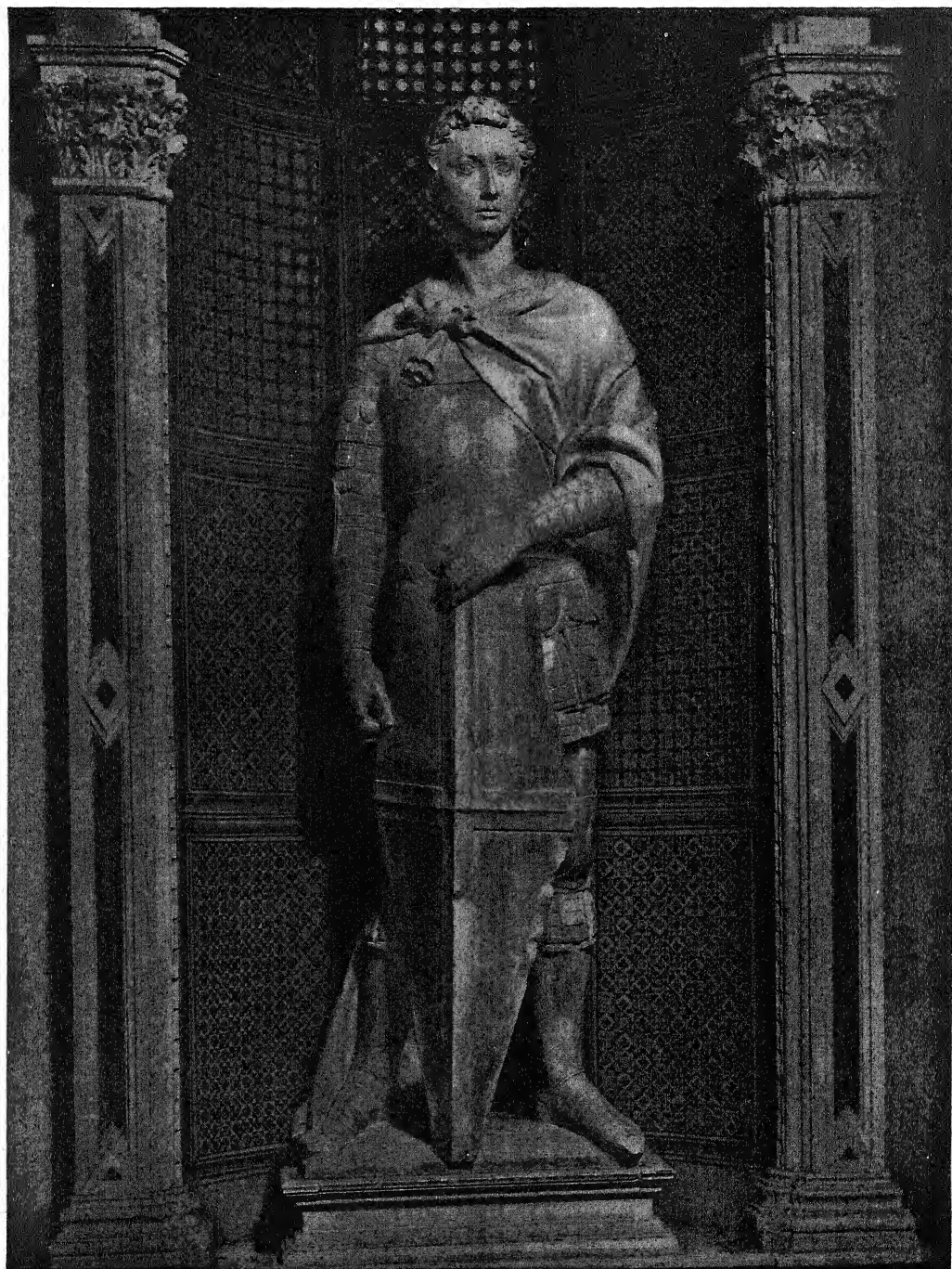
Meyer, in his *Donatello*, describing this statue, says :—

" The warlike patron saint of the armourers could not be enveloped in flowing folds, but in a suit of armour which should cling to the forms as protectingly and yet as pliantly as their customers might expect from a masterpiece of their craft. They felt proud of their work, if the movable steel plates clung firmly to the body and if the greaves fitted ' like a glove.' A well-worked coat of mail, with its practical division between the parts which have only to act as support and those which can be freely moved, is in itself a work of plastic art. The sculptors in all the great periods of plastic art, from Aristokles . . . down to the creators of the Colleoni Monument in Venice and the great ' Elector ' in Berlin— they all knew how to utilize its power of hardening and steeling the limbs.

" So did Donatello. It is true, even here he would not entirely abandon the cloak over the shoulder, but he only uses it as a welcome contrast to the armour. His precursor, following the example of the Pisani, beheld in armour but a basis for rich ornamentation. To Donatello it serves as another means of strengthening and stiffening the forms and organically shaping the silhouettes.

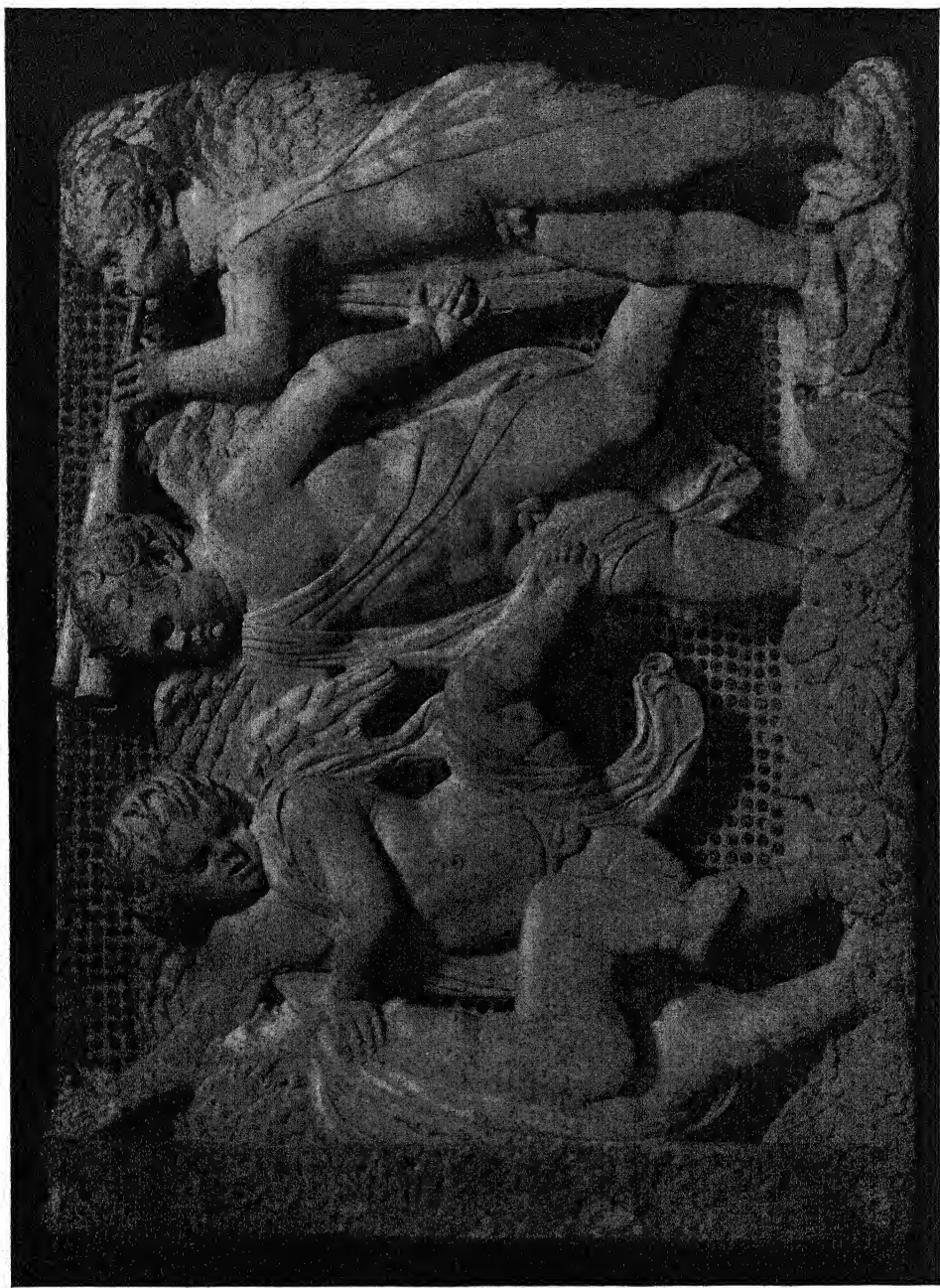
" But the question was not alone that of producing an armed warrior, but a youthful hero ; not a boy, like David, whose strength is only due to Divine help, but a full-blown youth, muscular and sinewy like the champions of the Greek Palaestra. For the sculptor who was about to discover the most effective statuesque aspect of the human body, this must have been a similar task, as Polycleitus in the past found in his athletes. He was now free to materialize his ideal of plastic beauty. And his living model was splendid indeed : strong, elastic, and pleasing to behold, if one excepts the excessively large, ' heavy ' hands. Compare the shoulder, neck, and head with the obtrusive weightiness of the ' Doryphorus,' and then again with the sinewy slenderness of the ' Apoxymenos.' But models thus favoured are not rare—while the ' St. George ' is unique. Once more the artistic power which achieved this result rests upon the solving of the statuesque problem : the most masterly feature of this masterpiece is still the attitude."

Donatello's bronze " David " in the Bargello (which must not be confused with his earlier marble " David ") is a fine example of the effect his later studies of classic art in Rome had upon his work. Though classic, it is not antique, and differs in many respects from the beautiful work we know in the Praxiteles studies

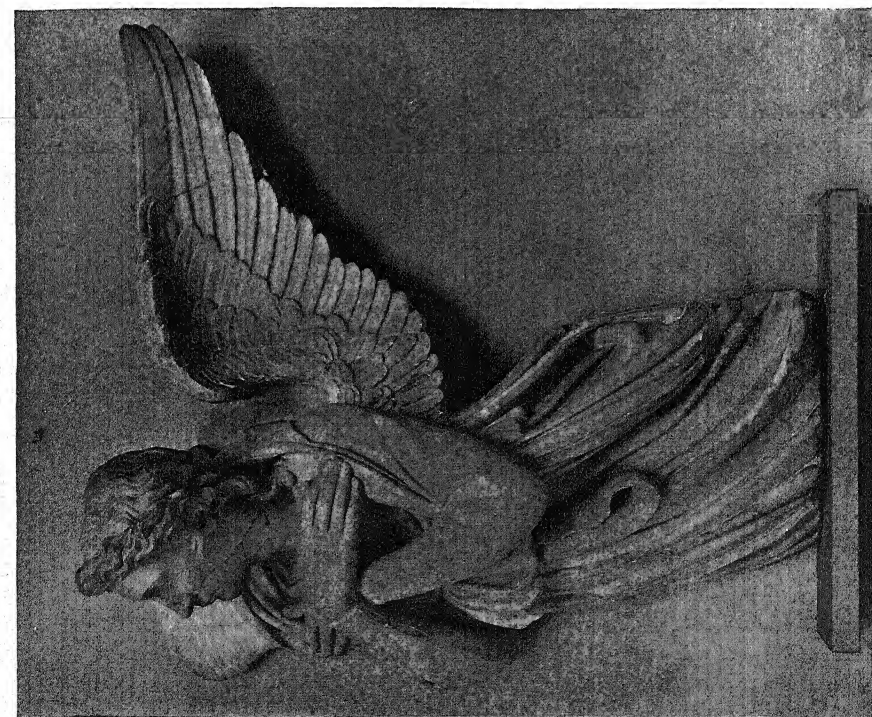


St. George, Florence. Donatello. (Plaster cast in South Kensington Museum.
Photo. Anderson.)

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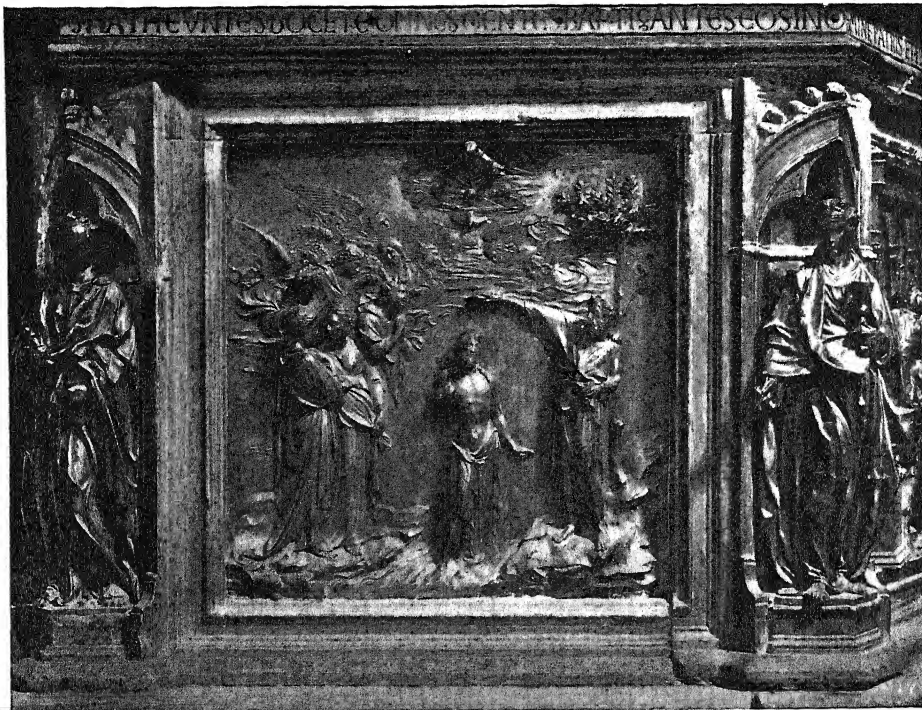
Dancing Children from the Cantoria at Florence. Donatello. (Photo. Alinari.)



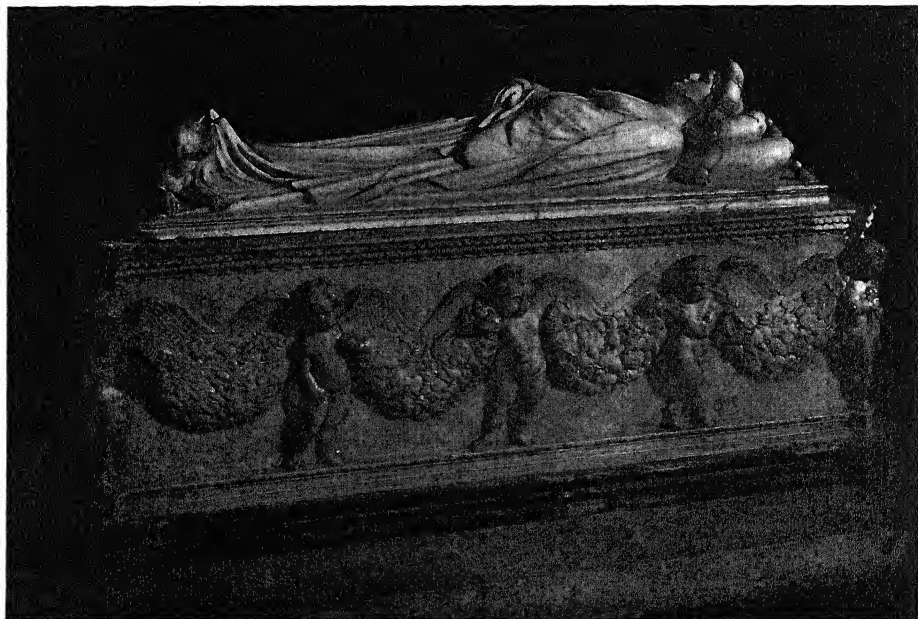
Angel Adoring. Michelozzo. (South Kensington.)



Bas-relief from Siena Cathedral. School of Donatello.
(Photo. Alinari.)



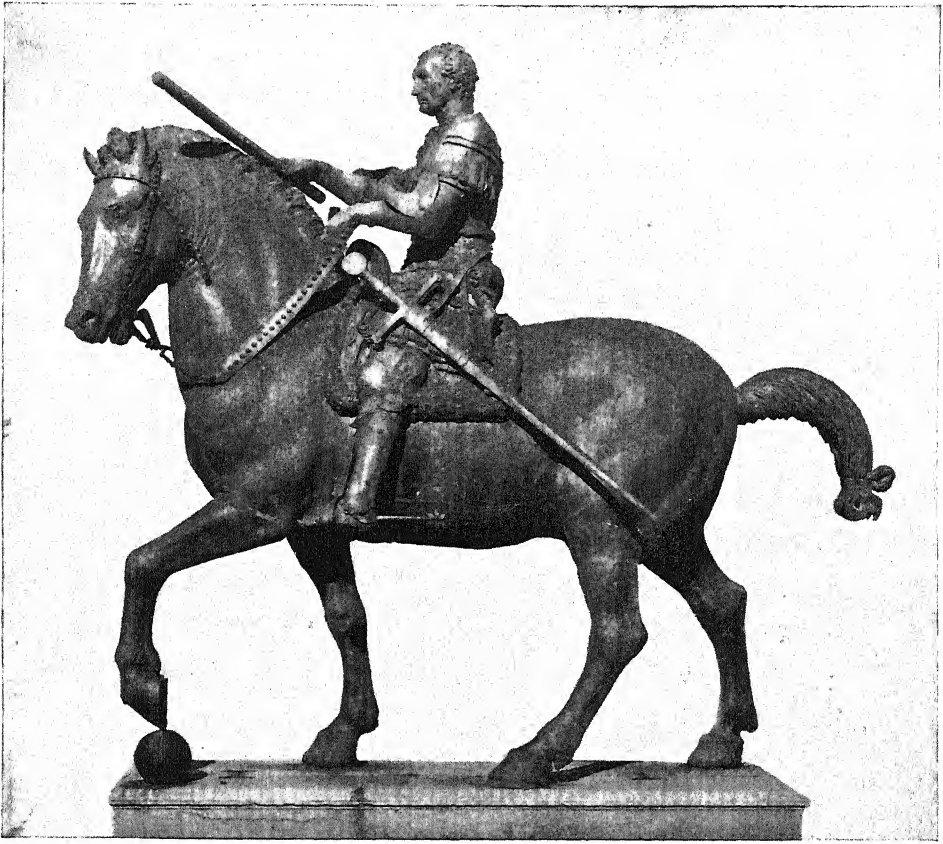
Panel from bronze doors at Siena, "The Baptism of Christ." Ghiberti.
(Photo. Alinari.)



Tomb of Ilaria del Carretto, Lucca. Jacopo della Quercia.
(Cast in South Kensington Museum. Photo. Alinari.)

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of youth. This "David" presents favourable lines from every aspect, and is a figure "in the round" as understood among the ancient Greeks; it is also perhaps the first youthful nude that approximates at all to the antique ideal of beauty, and if the hip line is a trifle hard and the body has a tendency to swell, it is again



General Gattamelata. Equestrian statue, Padua. Donatello.
(Photo. Anderson.)

nature and the model to which Donatello has returned. The general harmony is very complete, however, and the whole form is loosened, and the figure freed thereby; it is in so much a representation of free movement as to stand diametrically opposed to the "St. George." In this statue, without actual copying of Greek

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work, Donatello expresses the wave of enthusiastic acceptance of Hellenic art and literature which was then passing over Italy, and before Donatello's death this appreciation of classic culture was no longer the possession of a few but the heritage of a people.

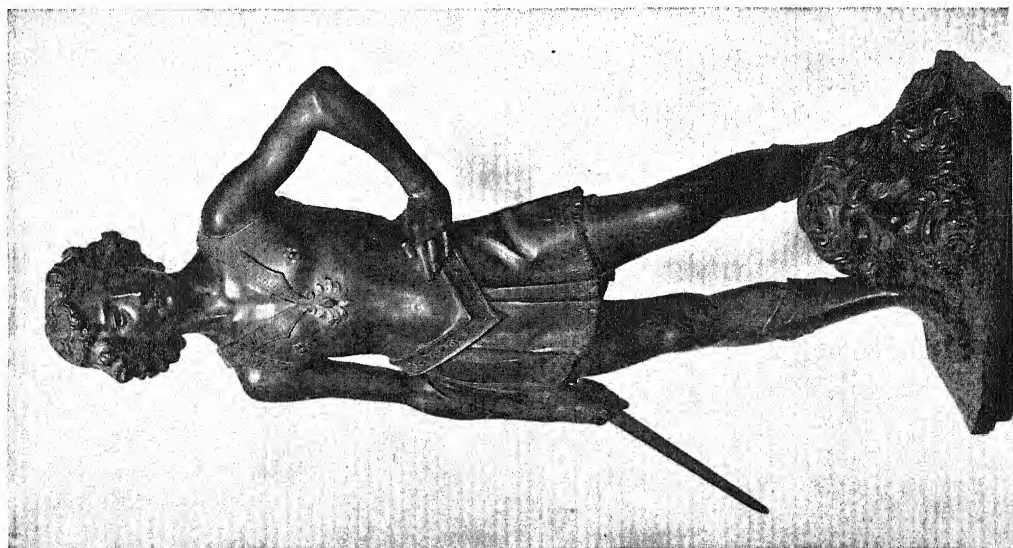
While the effects of Greek learning and sculpture were teaching the Italians how to conceive and execute works in the round, and the meaning of mass and form, this did not lose them their realism, their love of nature, or their growing poetic vision. Sculpture as an interpretative art grew with the new ideas and emotions growing in the body politic of Italian life.

Several other sculptors, also notable although in a lesser degree than Donatello, express this development of the times. This expression was more in the particular and individual; the new sculptors were individualistic to the core, only indirectly owing their allegiance to the state, in complete contrast to the earlier Greek masters, who sank their work in the state.

Jacopo della Quercia, born in 1374, produced about 1406 the beautiful tomb to "Ilaria del Carretto." It is monumental in its breadth and simplicity, and breathes the growing delight in the beauties of the natural world.

Luca della Robbia's (1399-1482) singing gallery for the cathedral of Florence is among the masterpieces of the world. His panels of children—perhaps more profound than Donatello's panels for the same gallery—express the very poetry of rhythmic motion in stone. His "Visitation" at Pistoja differs remarkably in technique from Donatello's: neither so restless nor so searching, it is the embodiment of the belief in the final triumph of peace and love.

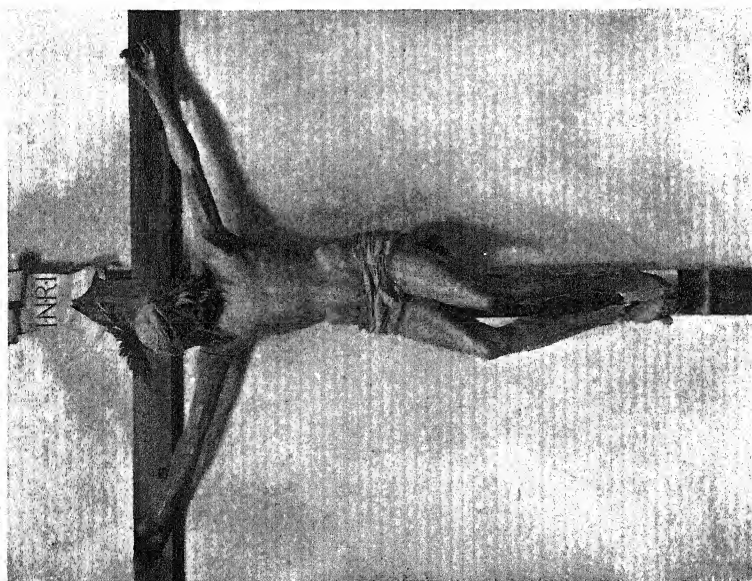
The name of Andrea Verocchio (*b.* 1435) is associated with one of the finest equestrian statues in the world—the statue of the Venetian commander, Bartolomeo Colleoni at Venice. Unfinished at Verocchio's death, it was completed by the Venetian, Leopardi. Another of Verocchio's famous works is the "Doubting Thomas" in a niche of Or San Michele, which on its completion attracted all Florence to its admiration, and his fame might well rest upon this piece of sculpture, wherein he realizes in the two figures portrayed the highest delight of the sculptor's art.



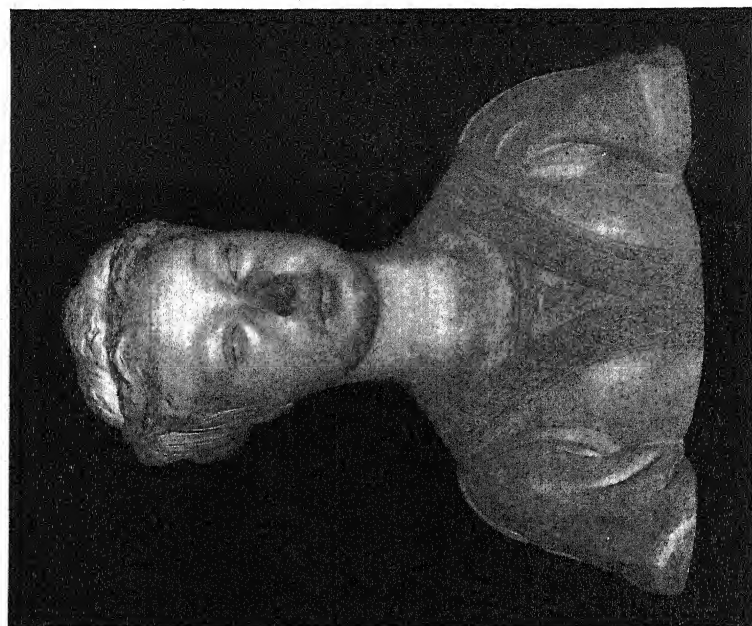
David, Florence. Verocchio. (Photo. Alinari.)



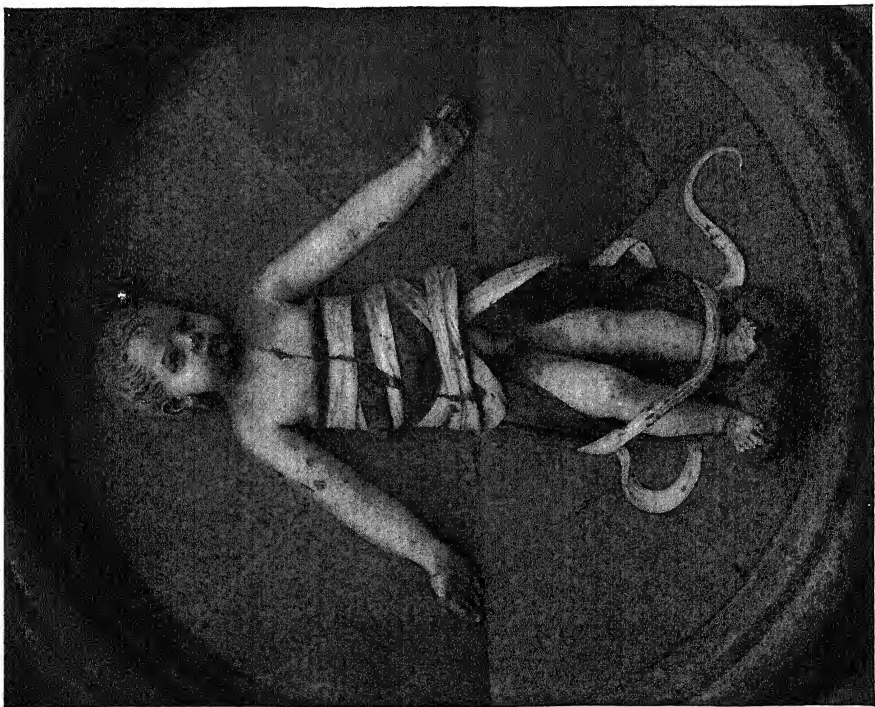
The Annunciation. G. della Robbia. (South Kensington Museum. Photo. Mansell.)



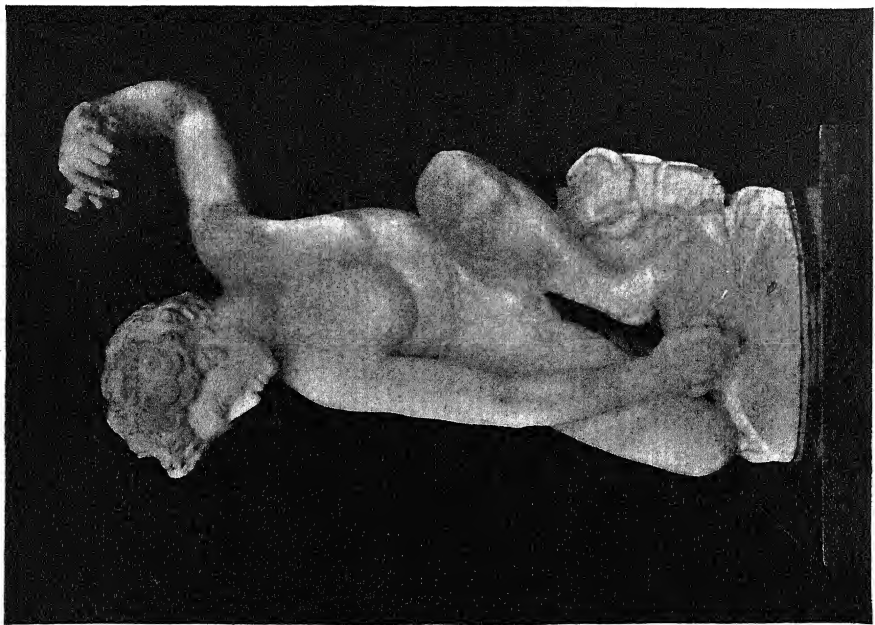
Crucifix, Florence. Brunelleschi.
(Photo. Alinari.)



Bust. Settignano. (South Kensington Museum.
Photo. Mansell.)



Innocenti, Florence. Andrea della Robbia.
(Photo. Brogi.)



Kneeling Youth. Michael Angelo. (South
Kensington Museum.)



The Visitation, Pistoja. Dei della Robbia. (Photo. Alinari.)

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Verocchio died while Michael Angelo was a boy, and he leads us to the consummation of Renaissance sculpture in Italy and its most consummate master, Michael Angelo himself.



Colleoni. Equestrian statue, Venice. Verocchio. (Photo. Anderson.)

It required all the slow developments of the past two hundred years to train and develop the artists of the Renaissance to express the growing delight in life, ideas, and nature, and its climax was reached in the accession of Lorenzo the Magnificent in 1469 to the

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head of the Florentine state. Except in name he created a monarchy, but it was beneficent as it was autocratic. He was the Pericles of the Italian Renaissance, and his never-failing tact enabled him to surround himself with the finest intellects of his time, and brilliant scholars, artists, and sculptors were certain of his patronage.

"What was even more important, the young painters or sculptors were brought into daily contact with the men and women who were moulding public opinion and shaping history. Artists who had lived for a few years in the court of 'The Magnificent' were far more than craftsmen. They were cultivated men of the world, abreast of all the practical knowledge of their time. It was among men like these that the sculptor was found able to give vital expression to even the manifold energies of the Italian Renaissance." *

The towering figure of Michael Angelo (1475-1565) culminates the flowering of the Renaissance in Italy. Disappointed as he was in not being allowed to devote all his time to sculpture, he yet remains the finest sculptor of his age, and stands—lonely as he worked in life—alone in the might of his achievement and the power and purpose of his energy. Moving as a youth with the flowery followers of the Medici—with them and yet never wholly theirs—he early developed that self-assurance which mingling with the educated mass of one's fellow-men brings. His middle life dominated by the democracy and culture of Florence, and his later years lived in the shadow of the Papacy, one can feel, in following his life's story, the struggle and battling that must have accompanied the development of this strong and rugged, yet gentle and generous man.

A poet, living and working much alone, an artist, ever trying to express the myriad thoughts that peopled his tempestuous brain, he gave artistic expression to all the varied emotions and activities that were then terminating the fifteenth century.

He desired to be a sculptor always, but many years of his life were used up in painting the glorious masterpieces in the Sistine Chapel.

He bemoaned this loss of time to his friends when, as he said,

* E. H. Short in *A History of Sculpture*.

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the chisels he had suckled from his foster-mother should be bringing out of chaste marble the beautiful forms he knew existed therein. It was a poetic fancy of his, expressed in his poetry, that the forms



Philip IV. Equestrian statue, Madrid. Tacca. (Photo. Lacoste.)

of his sculpture were not designed by him, but merely dug out of their encasing covering of marble.

However much he lamented his loss to sculpture by his paint-

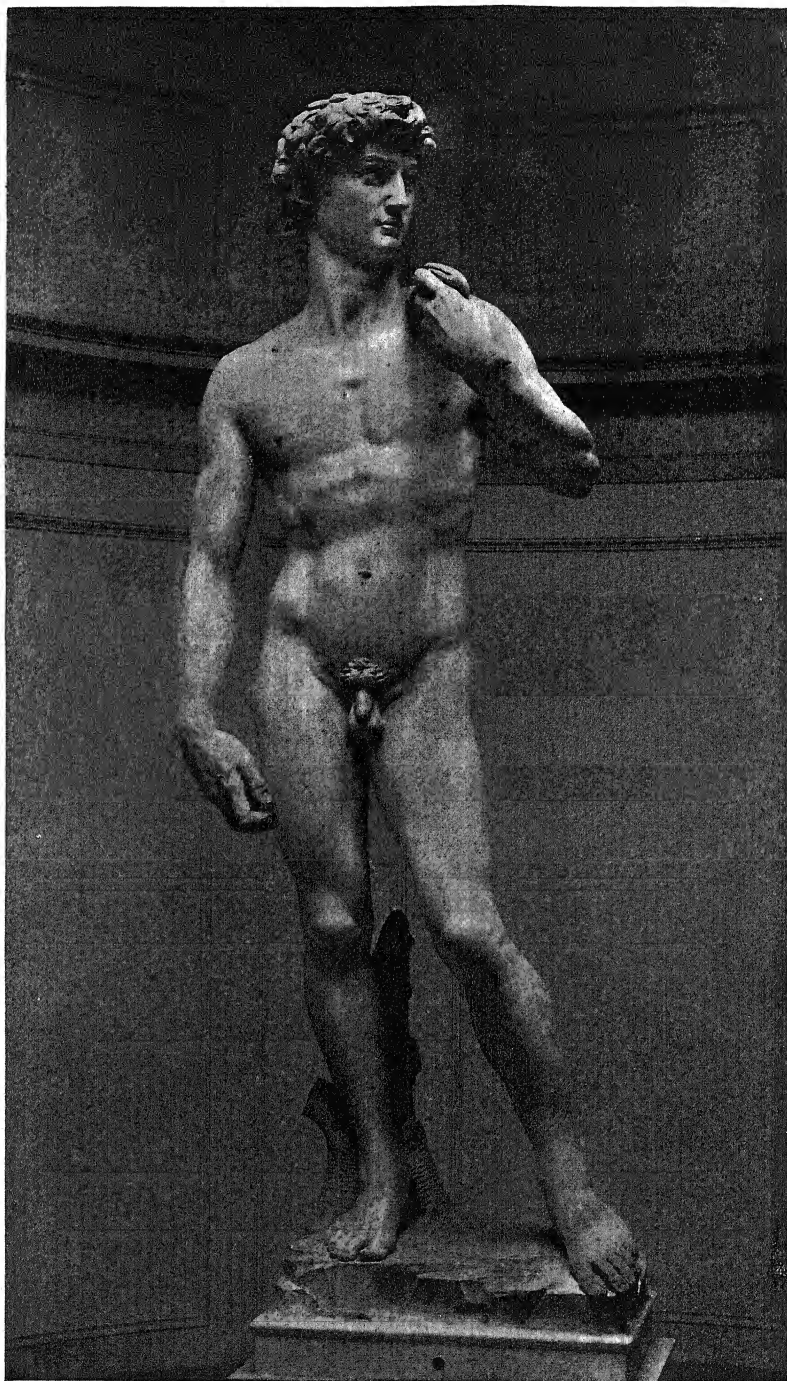
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ing, the world to-day is not sorry that the double side of his powers had their chance of expression, and his magnificent paintings remain to testify further to his prodigious genius and his unbounded powers of imagery and conception. It is with his sculpture, however, that we are here concerned, and a glance at several of his more important works will convince us that he is the final expression in sculpture of all the warring and distracting yet growing elements which the past two centuries were building into the bewildering glory of the Renaissance.

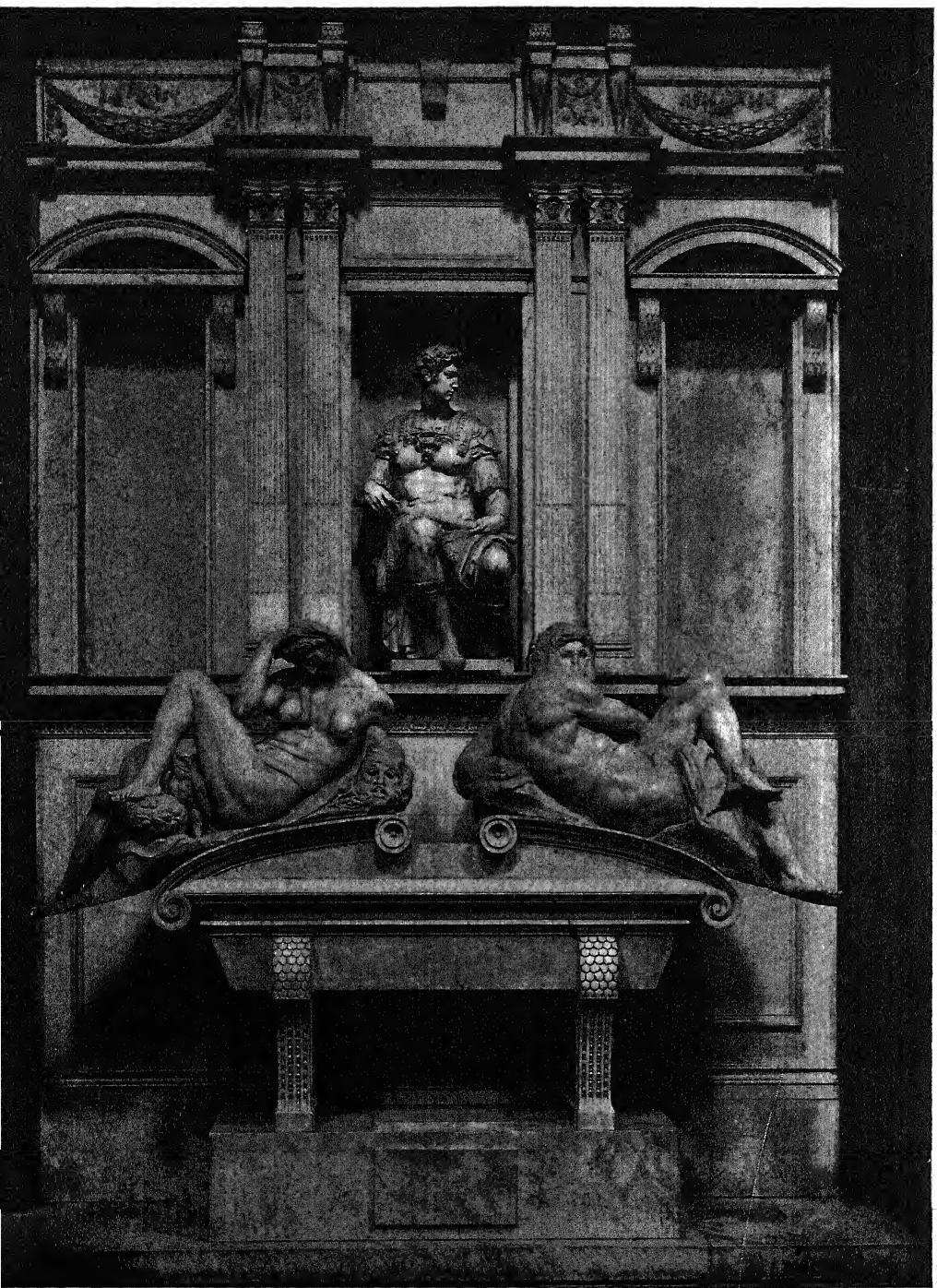
Those who know the colossal "David," now in the Academy of Fine Arts, Florence, will remember the difficulties the sculptor had to contend with in executing this fine, loose-limbed figure. It was commissioned by the State of Florence, and Michael Angelo had to take over the block of stone "already rough hewn (and called 'the giant'), thirteen feet high, now existing and standing in the workshop of the cathedral, badly blocked out aforetime by Master Agustino di Duccio of Florence."

In fact, the stone had been so badly cut that no other sculptor could be found to work on it; but the fine technical skill of Michael Angelo, now a youth of twenty-six or so, was equal to the task, and the magnificent figure we know was the result. That Michael Angelo had a quiet humour of his own is illustrated in Vasari's story anent this statue. It appears that a certain Gonfoliniere was absurdly critical and rather a nuisance to the sculptor, and one day tried to justify his opinion that the nose of the "David" was too big. After listening patiently the sculptor ascended the scaffolding beneath which stood his uxorious critic. With a chisel in one hand and a little marble dust in the other, Angelo began to tap around the spot criticized, and let a little dust fall from his fingers from time to time. He did not, however, alter the nose. "Look at it now," cried the sculptor to his victim underneath. "You have given it life!" replied the critic, rubbing the marble dust from his eyes.

The statue of David, along with a slightly earlier work, "The Pieta," illustrates fully the new conceptions of man's relation to the universe that were gradually absorbing the older Gothic and



David, Florence. Michael Angelo. (Cast in South Kensington Museum.
Photo. Brogi.)



Monument to Giuliano de' Medici, Florence. Michael Angelo. (Photo. Anderson)

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Byzantine puritanism. These two pieces of sculpture of his earlier period tell of the influence of humanism, so paramount at that time—the strength of the “David” emphasizing the power of man rather



Music. Bas-relief at Florence. Luca della Robbia. (Photo. Brogi.)

than of God—not the weak boy being helped by Divine influence, but the strong youth, conscious of his great destiny, battling undaunted with apparently unconquerable forces.

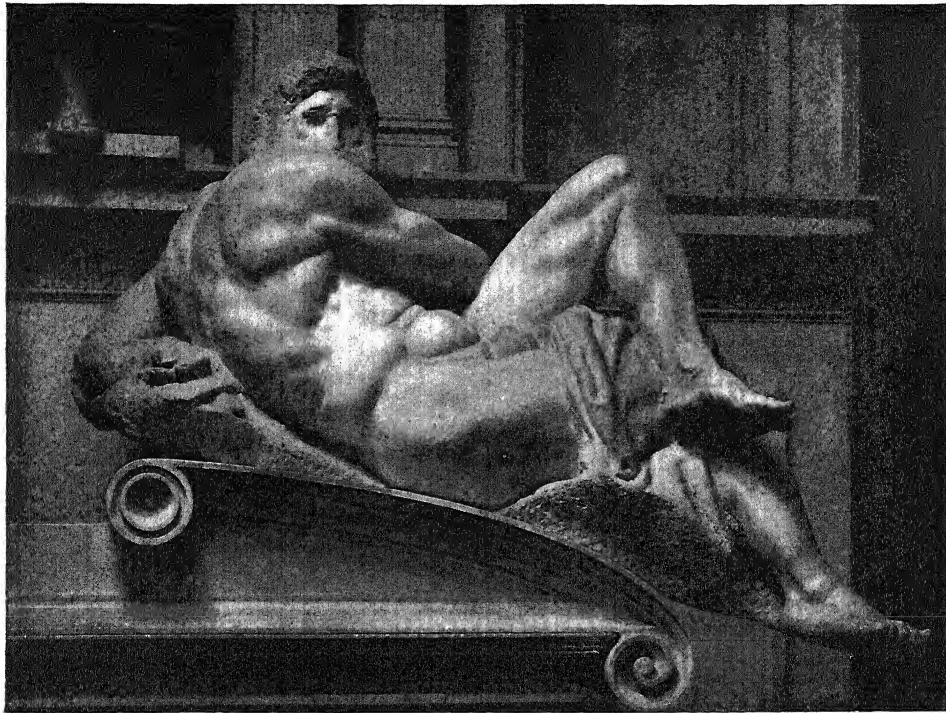
Sculpture and the Sculptor's Art

In "The Pieta" the chaste beauty of pure womanhood, full of love and sympathy, is translated into marble, and, as Angelo has pointed out,* she is young in comparison to the Christ figure across her knees, because chastity and purity make for youthfulness and sweetness of expression, even in women of mature years. To the Son, suffering all the ills of the world in His self-appointed task, is given His full age, but the most Holy Virgin, Mother of God, is given the youthful purity of benevolent chastity—age old yet ever young—at once the mother and the protectress of the youth of all time.

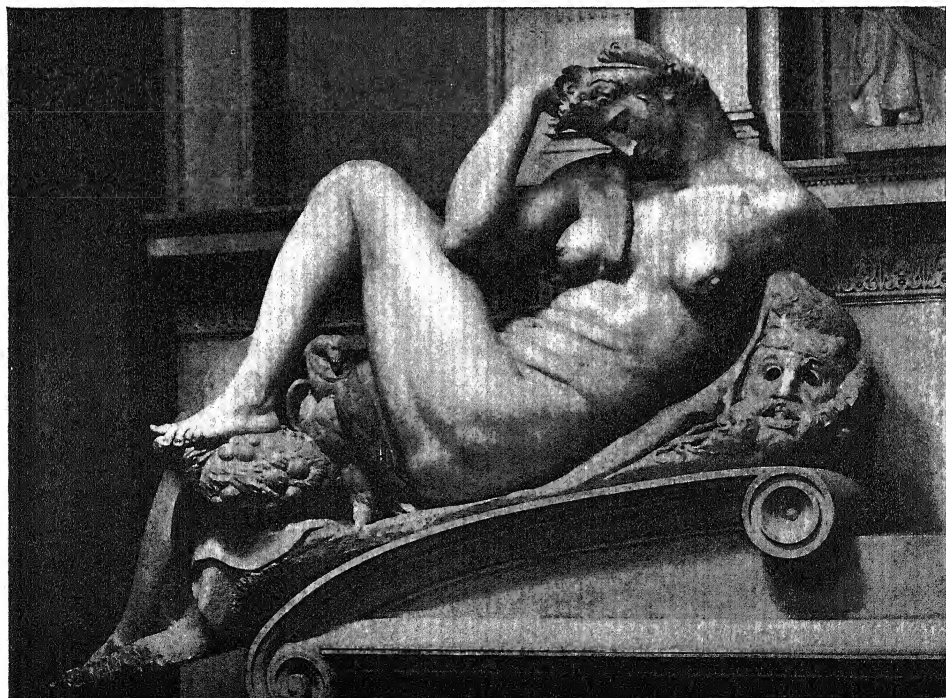
Of Angelo's later works, the Medici monuments stand out pre-eminent. To him nothing was beyond his expressing in marble, and his abounding energy prevailed upon the Medici family to let him carry out the fine scheme we now know. The sacristy in which the monuments stand is a square room, of simple grandeur in proportion and sublime dignity. It was built expressly for the tomb, and is a fine architectural achievement which combines into one whole the two separate tombs, the one for Giuliano, the Duke of Nemours, and the other for Lorenzo, the Duke of Urbino, both by a curious irony of fate illegitimate scions of the noble house to be commemorated. Each of these two monuments includes two large recumbent figures upon the cover of the sarcophagus in which the body is laid, and the seated portrait statue of the prince to whom the tomb was erected.

The recumbent figures received names which were recognized in the sculptor's lifetime—those on Lorenzo's tomb being called "Twilight" and "Dawn," and those upon Giuliano's "Day" and "Night" respectively. It is a moot point as to what these figures mean in relation to the whole scheme, and scholars and critics have argued endlessly on the matter. We are better concerned with their sculptural effect, and their simple grandeur is perfect in its placid expression. There is much that is masculine in the treatment of the large female nudes in these groups, even to the twisted pose and squareness of form, which inclines one to the belief that Michael Angelo, like the Greeks, felt that the mas-

* In conversation with Condivi.



Day. Figure from tomb of Giuliano de' Medici, Florence. Michael Angelo.
(Photo. Anderson.)



Night. Figure from tomb of Giuliano de' Medici, Florence. Michael Angelo.
(Photo. Anderson.)

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Mercury, Florence. G. Bologna.
(Photo. Anderson.)

culine was more fit for sculptural expression than the feminine. The fine seated figures of Lorenzo and Giuliano, alike with the splendid "Moses" from the tomb of Julius II., embody the

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powerful personality of the sculptor in a supreme degree, and the figure of Lorenzo has been fitly called "Il Pensiero" ("The Thinker").

It is curious to note that some of the awe this figure used to inspire—and, indeed, the whole of the tombs—has disappeared since more light was let into the sacristy. The face, long shrouded in gloom, and which gave rise to the poet's question—

"What from beneath its helmlike bonnet scowls?"

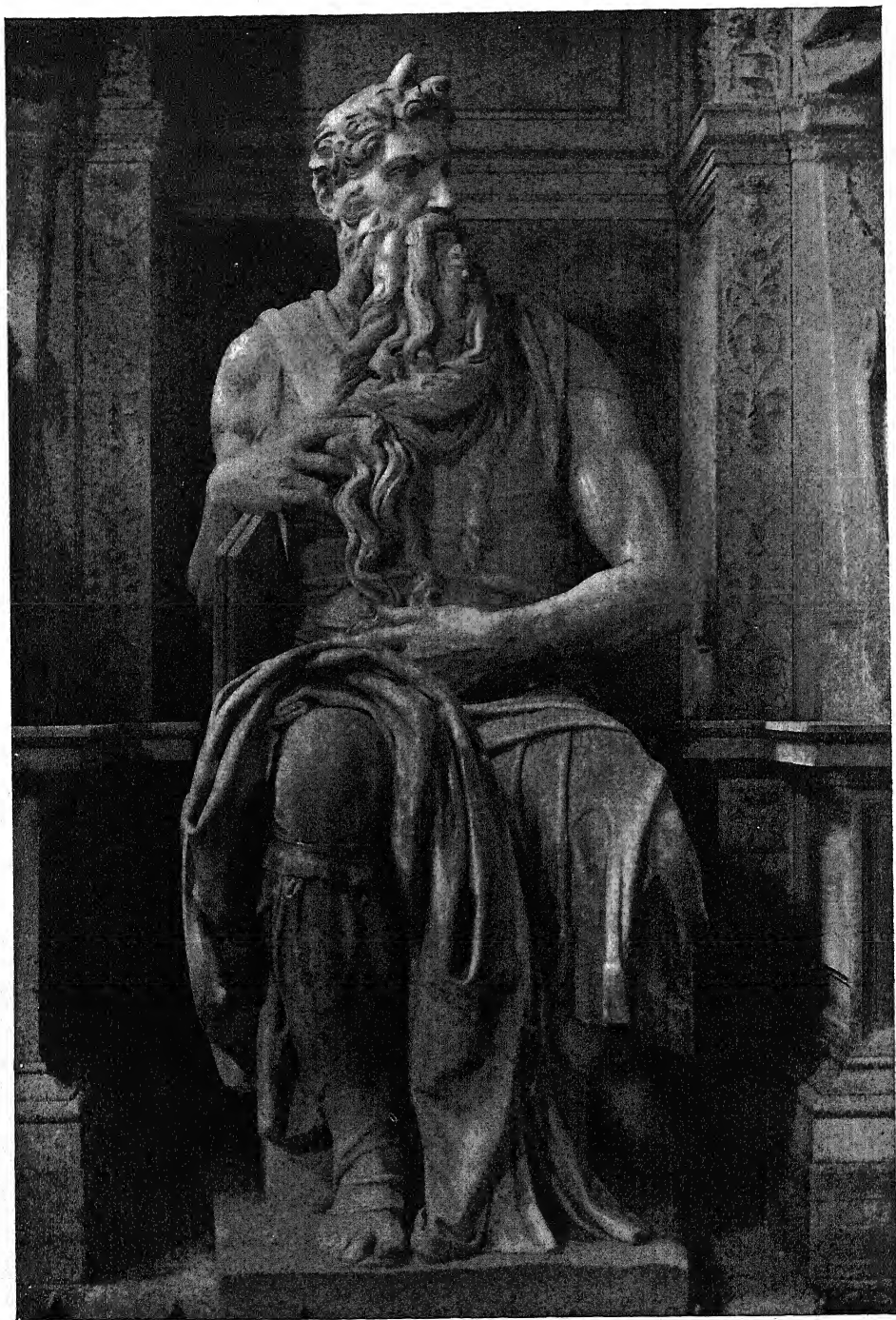
is now visible, and no longer can one ask—

"Is it a face, or but an eyeless skull?
'Tis lost in shade, but like the basilisk
It fascinates and is intolerable."

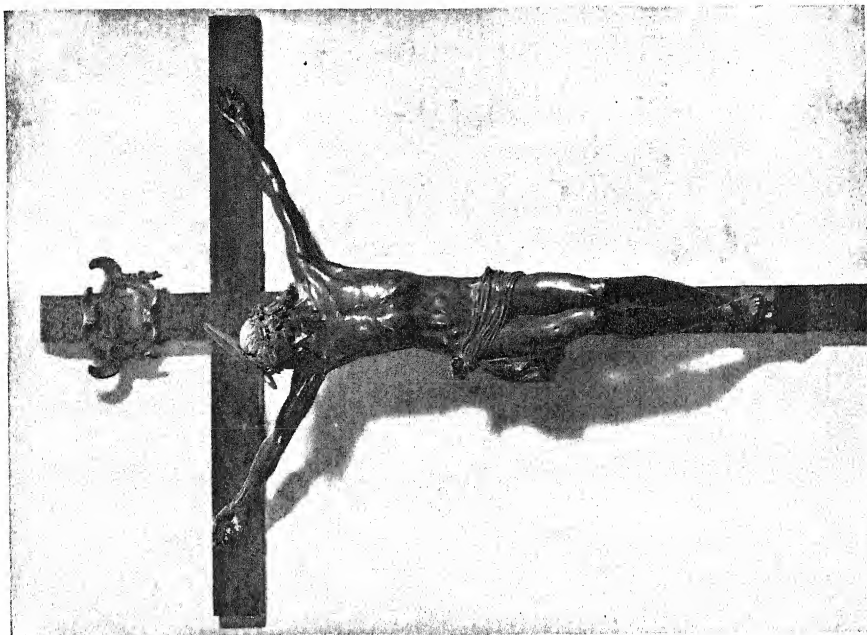
Much of Angelo's sculpture was forced and strained into quite unnatural attitudes, and proportions were altered to suit the ideas the sculptor wished to express; and while these defects were exaggerated by his imitative followers, and by their inferior productions proved obviously wrong, yet it must be confessed that out of his defects Michael Angelo proved his dominant personality and succeeded by his sheer audacity. He believed it possible to say all things in sculpture, and it was his triumph and his glory, in so far as his circumstances allowed, to accomplish this end; he made sculpture, perhaps the most limited of all the arts, a medium for the expression of "the greatest of emotions and passions of which the human heart is capable."

Many of Michael Angelo's contemporaries exercised considerable influence upon the art that immediately followed their death, and several of them have been called the champions of the Decadence.

Of these, Sansovino (1480-1570) carried on the great work even during the great master's lifetime, as so much of Angelo's time was taken up by his painting for the Papacy; and although Sansovino only survived Angelo's death by six years, he becomes the natural successor to the latter's genius. Sansovino was an architect as well as a sculptor, and combined successfully, as one sometimes pictures the ideal sculptor doing, the work of designing a noble building



Moses. From monument to Giulio II., Rome. Michael Angelo. (Photo. Alinari.)



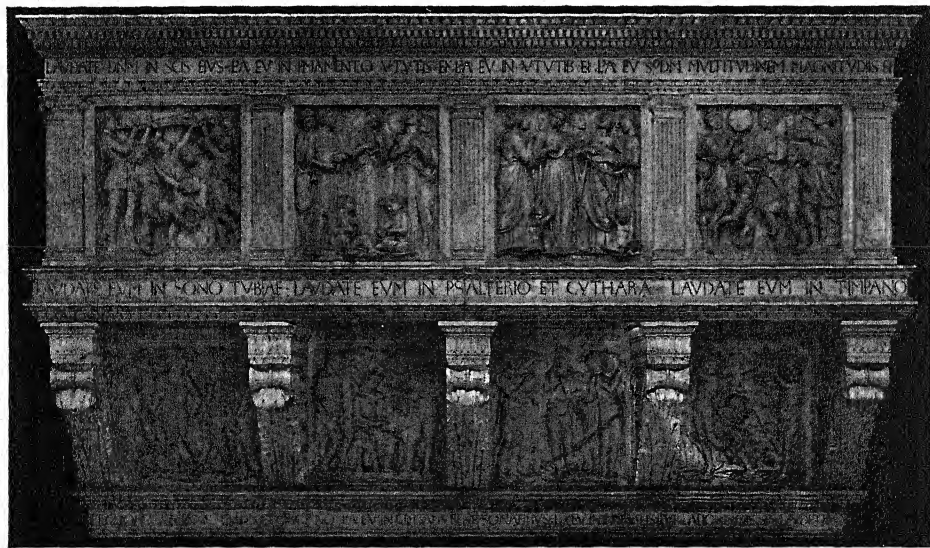
Crucifix, Florence. Giovanni Bologna.
(Photo. Alinari.)



Detail of base, Perseus statue, Loggia dei Lanzi,
Florence. Cellini. (Photo. Alinari.)



Panel from bronze doors, "The Gates of Paradise," at Florence. Ghiberti.
(Photo. Brogi.)



"Cantoria," Florence. Luca della Robbia. (Photo. Anderson.)

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and arranging and carrying out a scheme of sculptural decoration ably adapted to its purpose.

The Logetta at the foot of the Campanile in Venice (which unfortunately fell in 1902) was a fine example of architectural scheming of sculptural decoration, and the four statues by Sansovino himself—in addition to the frieze by Guolamo da Ferrara—are fine examples of his work. We note in these, as in other work by him, a restrained modelling and a nice harmony of line and pose. When he follows Michael Angelo and tries work of a more contorted and fiery nature, he fails, as in the “Neptune” and “Mars” which adorn the stairs in the courtyard of the Doge’s Palace in Venice. His general style is simple and free from mannerism, and expresses an exquisite feeling for the decorative quality, so essential in a worker who combined the functions of architect and sculptor, and his own work stands out clearly on his buildings from much inferior work by his pupils and followers.

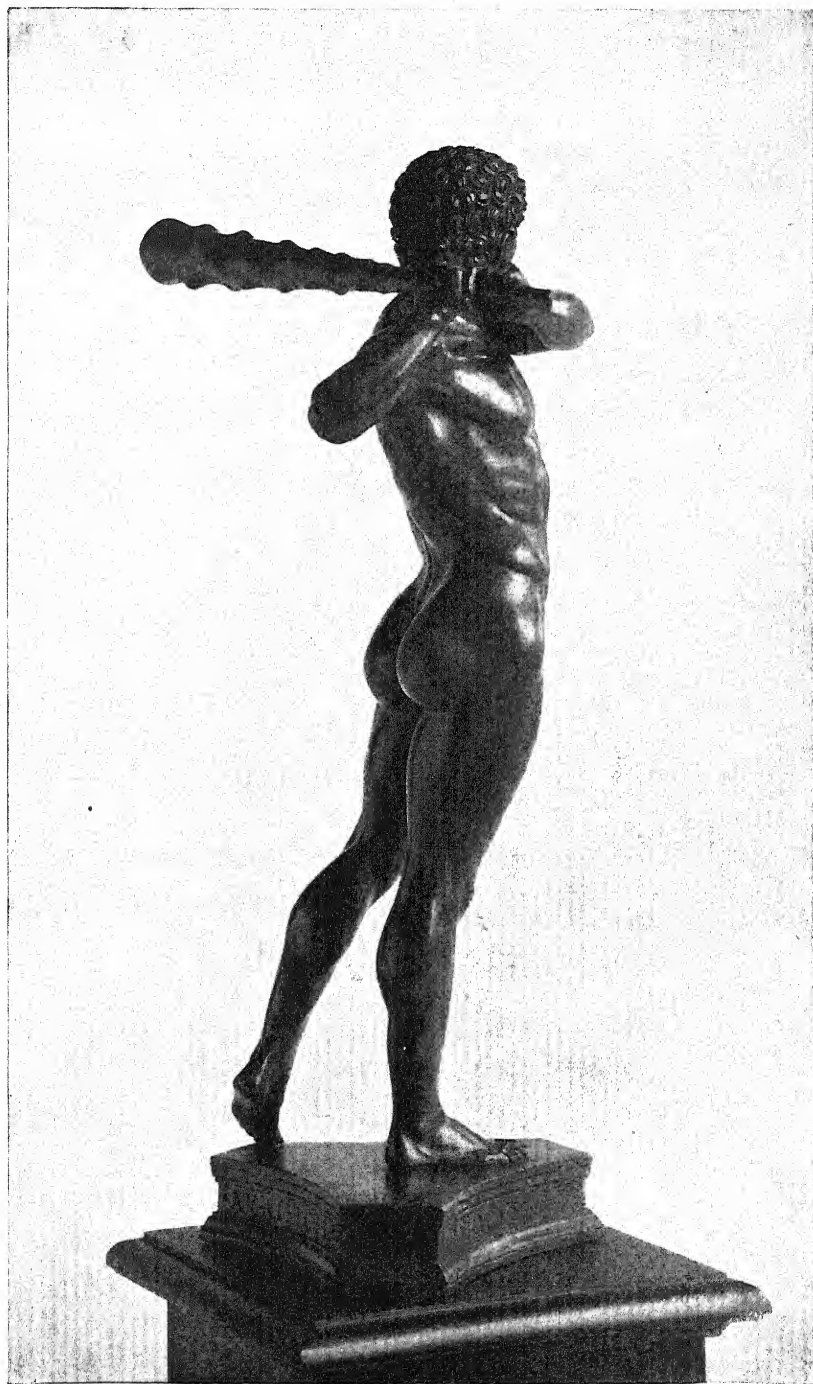
Benvenuto Cellini, who died a year later than Sansovino, is one of the most romantic figures in the history of the Renaissance, and a quite amazing blackguard. Yet so genial a scoundrel is he, and he has so frankly confessed it all in his delightful autobiography, now a classic, that this side of his character is quite forgiven him for his genius as a craftsman, coupled with his immense output of work. Cellini was as successful in small work, particularly bronze, as Michael Angelo was in large. Much of his work is but enlarged jewellery, and much of it has been considerably overrated, but after all our analysis and condemnation of trickery and audacity, he remains a consummate genius and an inspiration to craftsmen of all time.

The famous salt-cellar in the imperial collection at Vienna is a well-known example of his work, but the piece by which he will be best recalled to visitors to Italy will be the “Perseus,” which Cellini, hot tempered and violent, persuaded the Medici prince to commission for the Loggia dei Lanzi.

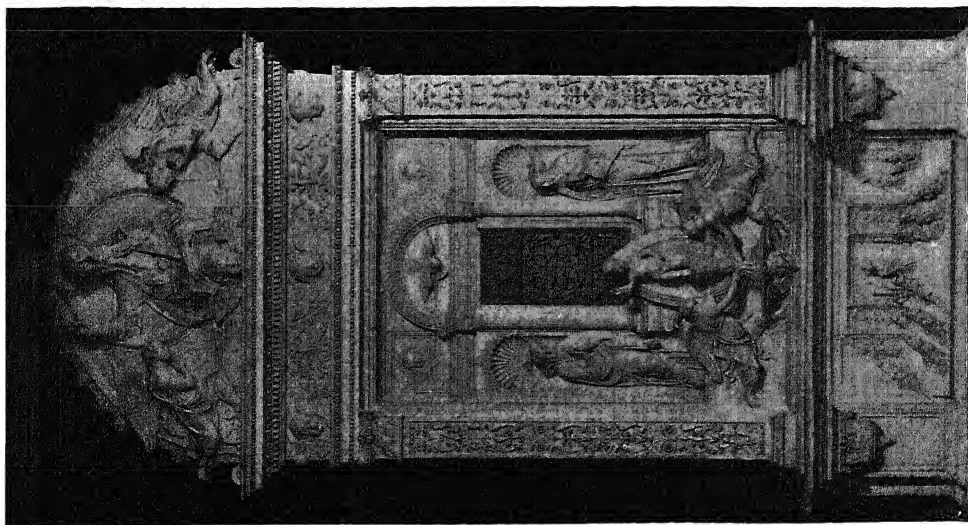
This figure is a wonderful production for the period, vital and full blooded as Cellini himself. Its base is richly ornamented with the detail he knew and loved so well; the figure, though



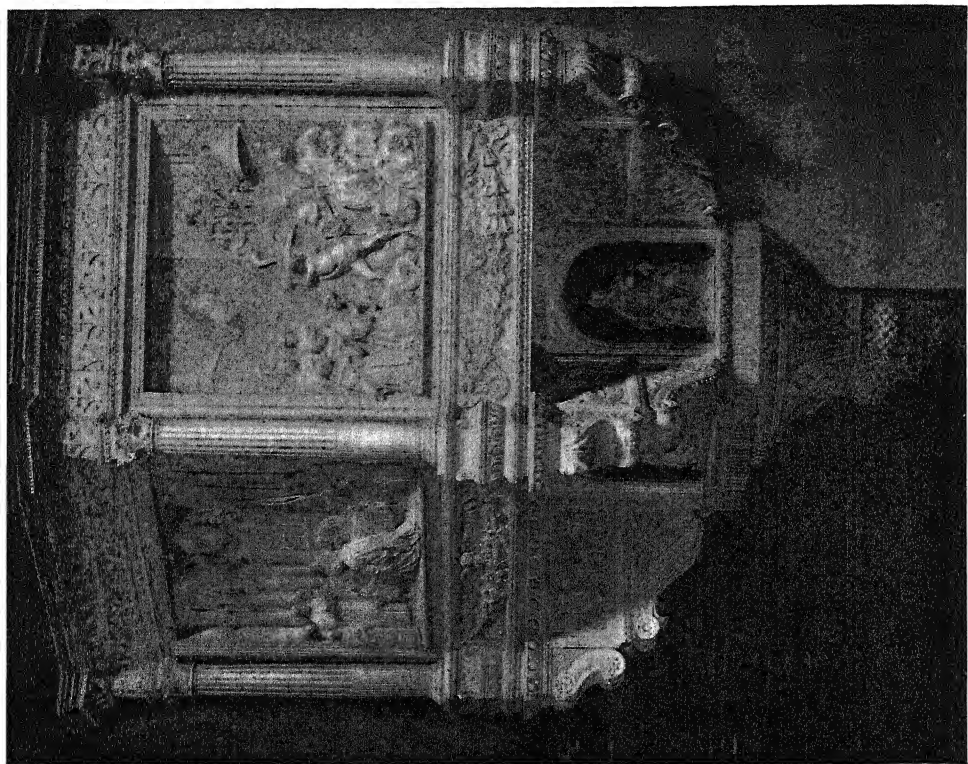
Perseus, Florence. Benvenuto Cellini. (Photo. Brogi.)



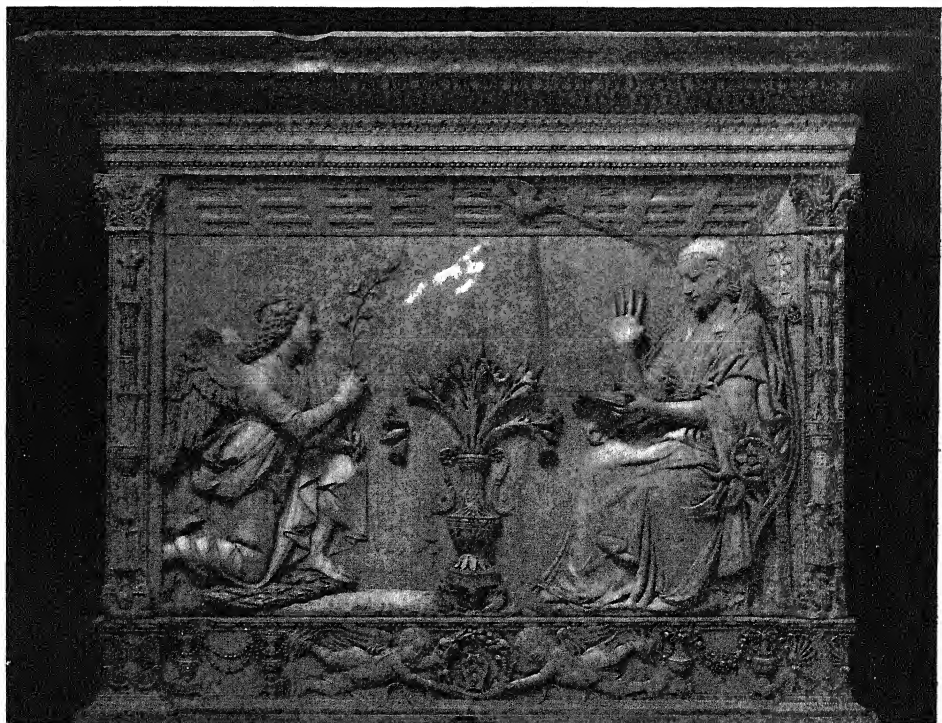
Hercules Swinging his Club. Boxwood statuette. Francesco da Sant' Agata of Padua. (Wallace Collection. Photo. Gray.)



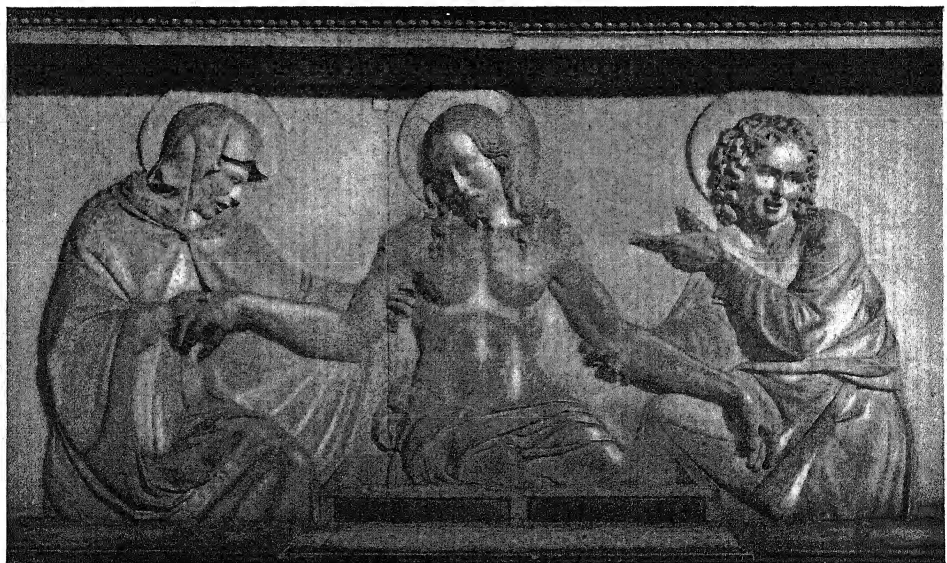
Altar-piece, Florence. Mino da Fiesole.



Pulpit at Florence. Benedetto da Maiano. (Plaster cast in South Kensington Museum. Photo. Almari.)



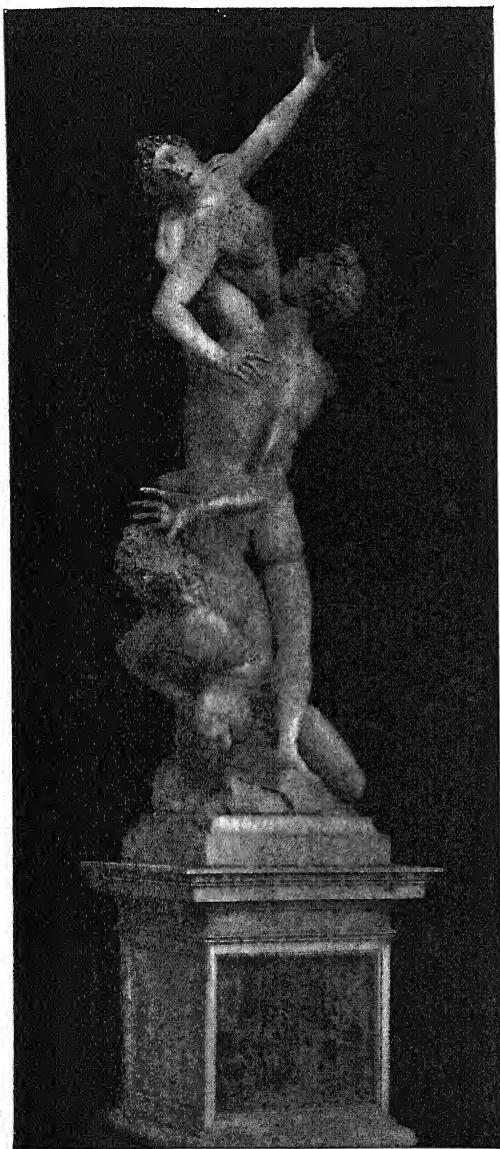
The Annunciation, Lucca. Matteo Civitali. (Cast in South Kensington Museum. Photo. Brogi.)



Altar-piece, Florence. Sansovino. (Photo. Alinari.)

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deficient in modelling in its larger planes, is palpitating with life, and the gorgon at the feet of Perseus is passion personified.



Rape of the Sabines, Loggia dei Lanzi, Florence.
Giovanni Bologna. (Photo. Alinari.)

We have not space here to quote his wonderful description of the struggles he went through to finally cast this figure in the bronze, but, egotistic as it is, it gives one a picture of the artist obsessed by his work, and ruthlessly moving all his surroundings to his appointed end; like Palissy the potter, he destroyed his belongings to keep his fire going to melt the bronze, and was ultimately rewarded by seeing his finished work placed in the Loggia dei Lanzi amid the enthusiastic plaudits of the Florentines.

A brief note upon the work of Giovanni da Bologna, John of Douay, and Giovanni Bernini must conclude an all too brief notice of the sculpture of the Italian Renaissance. Gonce suggests that had John of Douay's ship carried him to France instead of Italy, he would have become a shining light in a revival of the highest importance in France, that lasted for nearly two centuries; instead of which fate carried

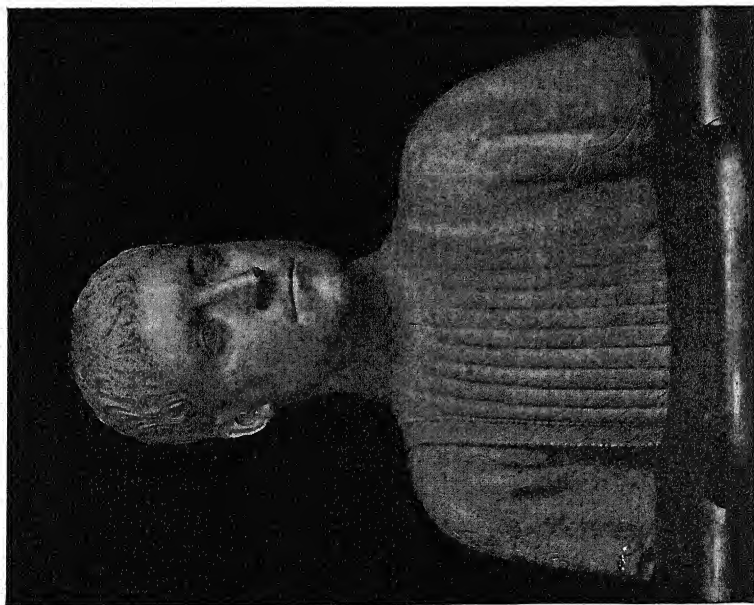
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him to Italy, and his work is a brave relief to the general staleness that at the end of the sixteenth century and the beginning of the seventeenth had settled upon the arts of Italy.

A better sculptor than Cellini, although neither so versatile nor of such vital genius, he produced several works that will carry his name on through the centuries. His technique was wonderful—too wonderful, indeed, for the finest work, as his interest in technique led him away from that good taste and feeling for emotion that should be embodied in the highest work. His "Flying Mercury" in the Bargello at Florence testifies to a fine feeling for design, and a power that was not altogether fulfilled in later life—perhaps the times were really against him now that a decay had set in, after the reign of the earlier Medicis, who were followed by a selfish crew of degenerates; in the churches was again a demand for less human qualities, with the growing vigour of the Roman Catholic power, which relinquished the ideals of Julius II. and Leo X. for a long period.

Bologna's "Rape of the Sabine Women" in the Loggia dei Lanzi shows his brilliant technical excellence, and has many noble qualities that make it one of the most remarkable groups of sculpture in Europe. The contrast between supple womanhood and vigorous young manhood, with the forms of old age, is particularly noteworthy, but the work lacks that subtle something, felt but difficult to describe, Michael Angelo's philosophy would have helped him to imbue into this subject.

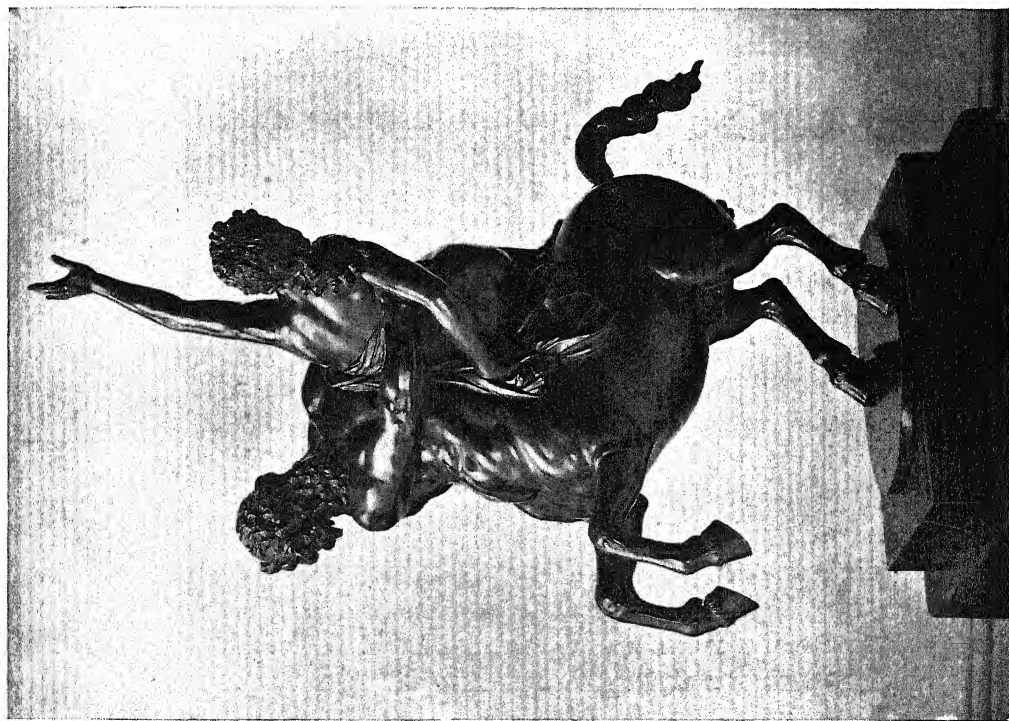
Bernini, whose failure to satisfy Louis XIV. in his designs for an Italian Louvre caused him to relinquish his hold upon France, was an exponent of and at the same time a victim of the wave of Catholic reaction which swept over Italy in the seventeenth century, and of which his "St. Theresa" is a typical example. It is too restless and a trifle over-dramatic to expressly convey the idea of St. Theresa's trance vision, and the subject gives a good idea of the efforts the Church was now making to influence the thought of the time. The more æsthetic sculptors of fifty years earlier would, like the Greeks themselves in a more serene and gentler age, have been incapable of illustrating such a vision—certainly not in the manner of Bernini.



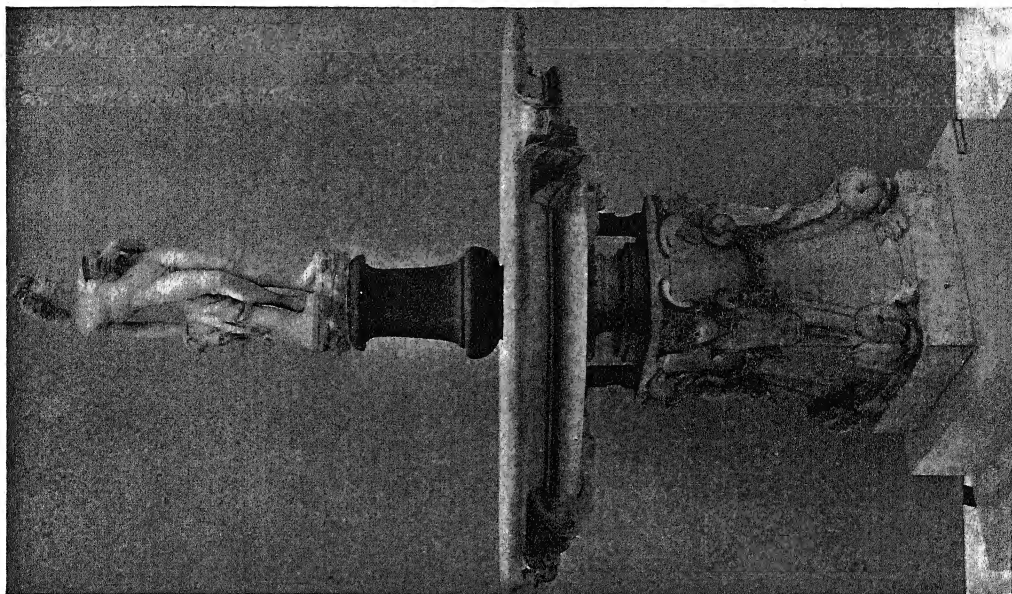
Bust, Piero de' Medici, Florence. Mino da Fiesole.
(Photo. Anderson.)



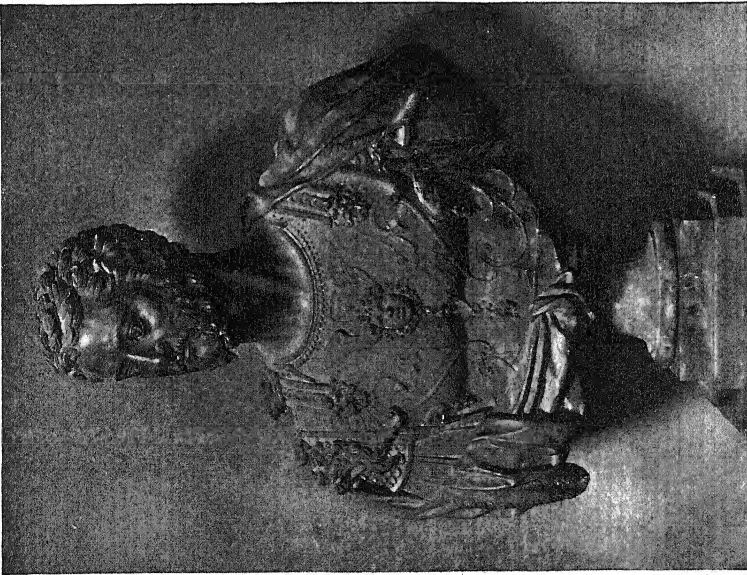
Piero de' Medici, Florence. A. Pollainolo. (Plaster cast
in South Kensington Museum. Photo. Mansell.)



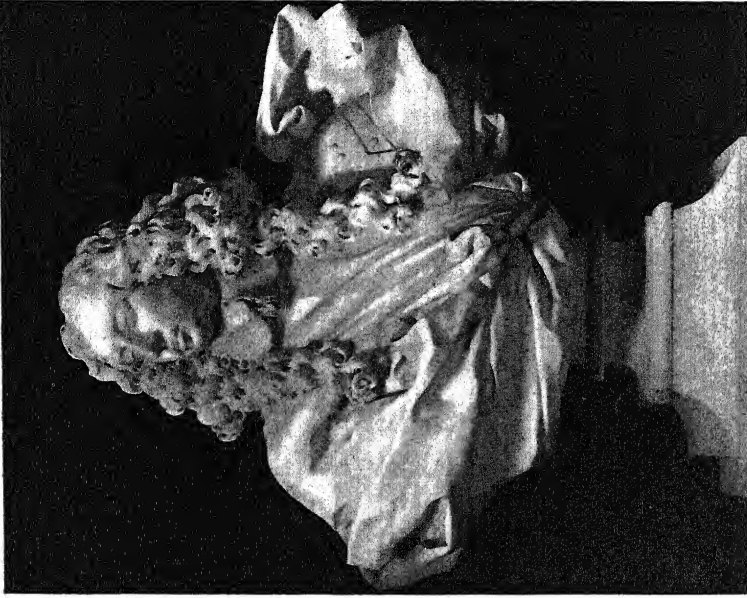
Nessus carrying off Deianira. Giovanni da Bologna.
(Wallace Collection. Photo. Gray.)



Fountain, with figure of Bacchus. School of Bologna.
(South Kensington Museum.)



Bust of Cosimo de' Medici, Florence. Benvenuto Cellini. (Photo. Alinari.)



Bust of Francesco d'Este, Modena. Bernini. (Photo. Alinari.)

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Bernini's "Prophet Daniel," in the Chigi Chapel in the Church of S. Maria del Popolo at Rome, is a better piece of sculpture, simple and well modelled and of a wonderful dignity. An earlier work of his, "Apollo and Daphne," in the Borghese Gallery, Rome, is a graceful piece of work admirably modelled.

Bernini died in 1680, and whatever sculpture was produced after then in Italy before the middle of the eighteenth century bears no comparison to the earlier work. The Italian Renaissance closes with Bernini; great sculpture must now be looked for in other countries, to where the fiery spirit of the Renaissance had spread, to cleave to other thoughts and ideas, and blossom out in northern climes in another tongue, but ever chanting of beauty and hope and the power and purpose of life.



Apollo and Daphne, Rome. Bernini. (Photo. Anderson.)

CHAPTER V.

MODERN WORK.

HISTORICALLY the reader will be conscious of the gap which separates this chapter from the last, but the aim herein is not so much to keep up a historic sequence as to draw the student's attention to a few of the leading works of the sculptors of our own day and the ideas finding expression therein.

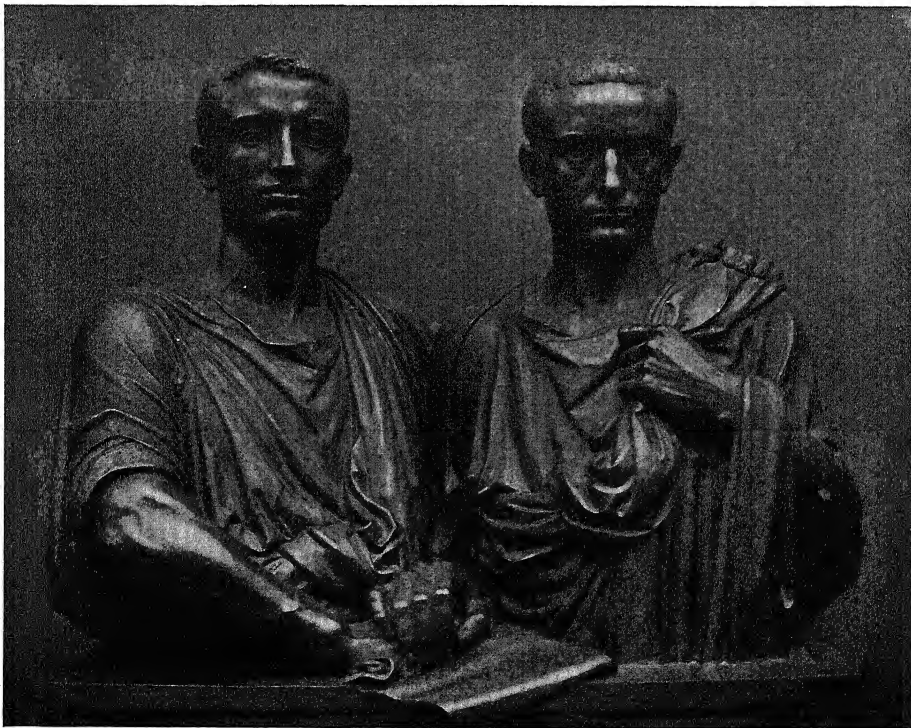
The information gathered from previous chapters should by now have enabled the reader to form some idea of what sculpture means, and he will be ready to turn his attention to a few of the works of our own time. In another book which the author is preparing on "Modern Sculpture" many of the developments that have led to the work of the present day will be fully discussed, but in the present chapter we can but briefly scan across two and a half centuries, to land in Modern England from the fascinating times in France of the sixteenth century, where we find the names of such sculptors as Jean Joujon, Puget, Girardon, and others are names to conjure with. Through the romantic but artificial times of the French Courts and the dazzling Louis periods we travel, with Watteau in paint or with Clodion and Houdon in ivory and marble, amidst a triumphant pageant of grace and vitality.

The new Classical revival of the late eighteenth and early nineteenth century is embodied in the work of Canova and Thorwaldsen; work which died finally of its own inanity, in the attempt to live in the style of an earlier age. During the times of the French Revolution this complacent acceptance of antique models was shattered, and the wild vigorous work of Rude makes us feel that life is at hand again in sculptural art.

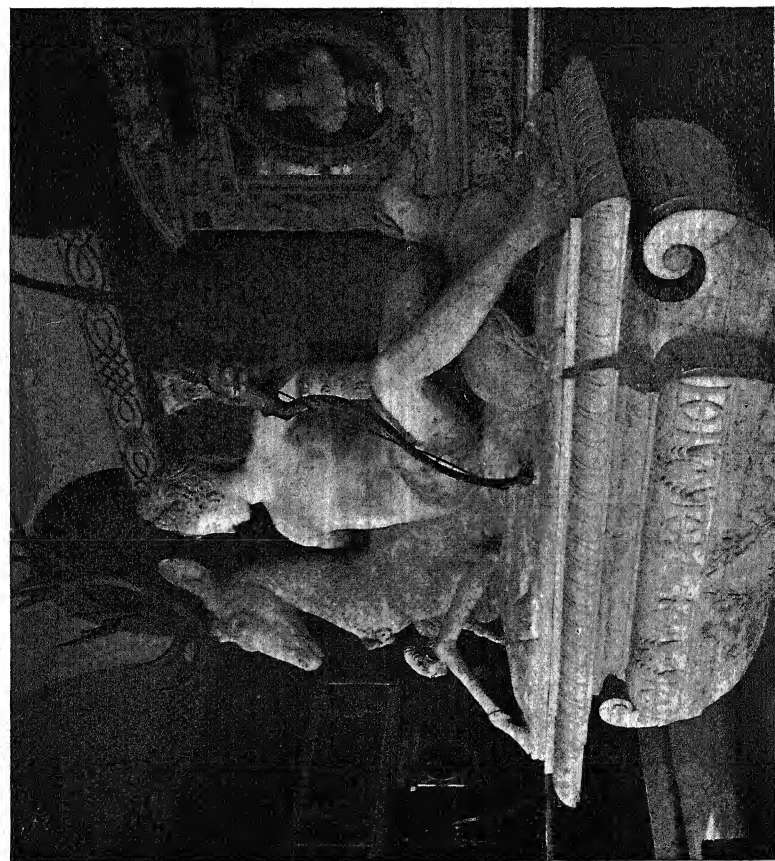
After the middle of the nineteenth century, the more indi-



The Toilet of Apollo, Versailles. Girardon.



The Gracchi. Guillaume. (The Luxembourg.)



Diana. Jean Goujon. (The Louvre.)



Mercury. Pigalle. (The Louvre.
Photo. Girandon.)

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vidualistic work of Barye and Carpeaux forced the public to recognize a new form and spirit in sculpture, and "The Renaissance of Individualism" was born.

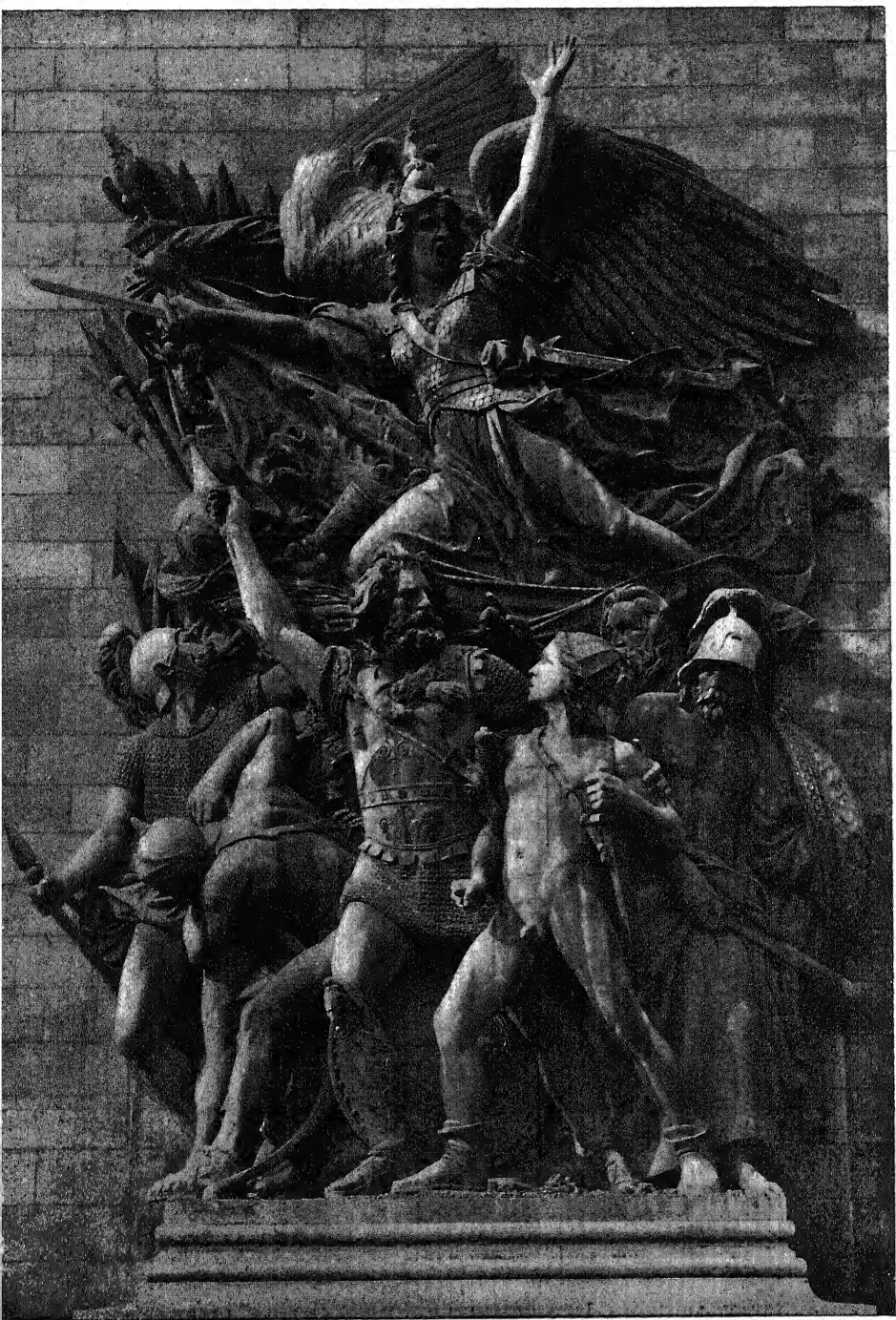
Barye is the animal sculptor of the age, since the Assyrians carved their wonderful bas-reliefs. He has placed his animals for us in their native states, and by the quivering bronze we know that the powerful lion is hungry, or that the ecstatic jaguar is full of the lust of blood. Whether he is depicting the ponderosity of the elephant or the suppleness of the stag, or with whatever his animals are concerned at the moment of his observation, we feel that Barye knew it all, and that he has depicted it for ever with the surety that only knowledge of nature could give; and throughout is his perpetual revolt against the official mind that refused at first to recognize his work, and the artificial taste which saw only in the animal world objects for ornamental decoration or for the display of a false sentimentality. The limits of his subjects only, limited Barye's influence, and it remained therefore for Carpeaux to be called the father of French sculpture as we know it to-day. Carpeaux was born in 1827. He was a pupil of Rude, and it is more than likely that we owe some of the vigour of Carpeaux's work to the inspiration of the famous Revolutionist. Carpeaux's chief claim to notice is that he insisted upon his own—the personal—point of view, and his "Dance" on the Opera House at Paris, while it was greeted with scorn and anger on its inception, yet remains to prove that sculpture had again become alive. Marble and stone could be robbed of their inertia, and in their vital movements could express the whole gamut of human emotions. Such was Carpeaux's triumph.

While he and his admiring followers were working and quarrelling with the Academics there was born in 1840 one of the geniuses of our own times, and a man whose works have revolutionized all our conceptions of sculptural art, and whose influence is now apparent in many of the works of the younger sculptors of our own day. I refer to Auguste Rodin. But of him more later.

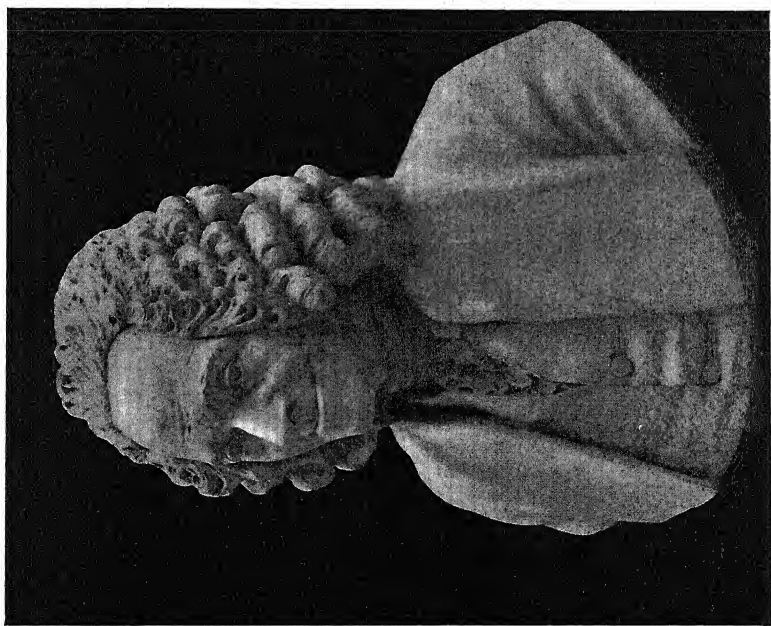
While the above developments in France were taking place during two centuries, no such influences were at work in England.



Satyr. Clodion. (The Louvre.)



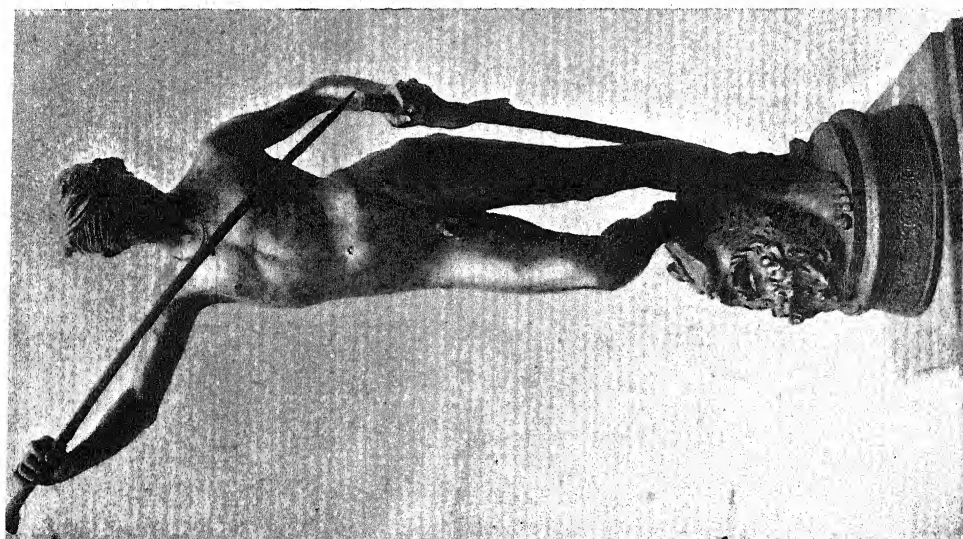
The Marseillaise, Arc de Triomphe, Paris. Rude. (Photo. Girandon.)



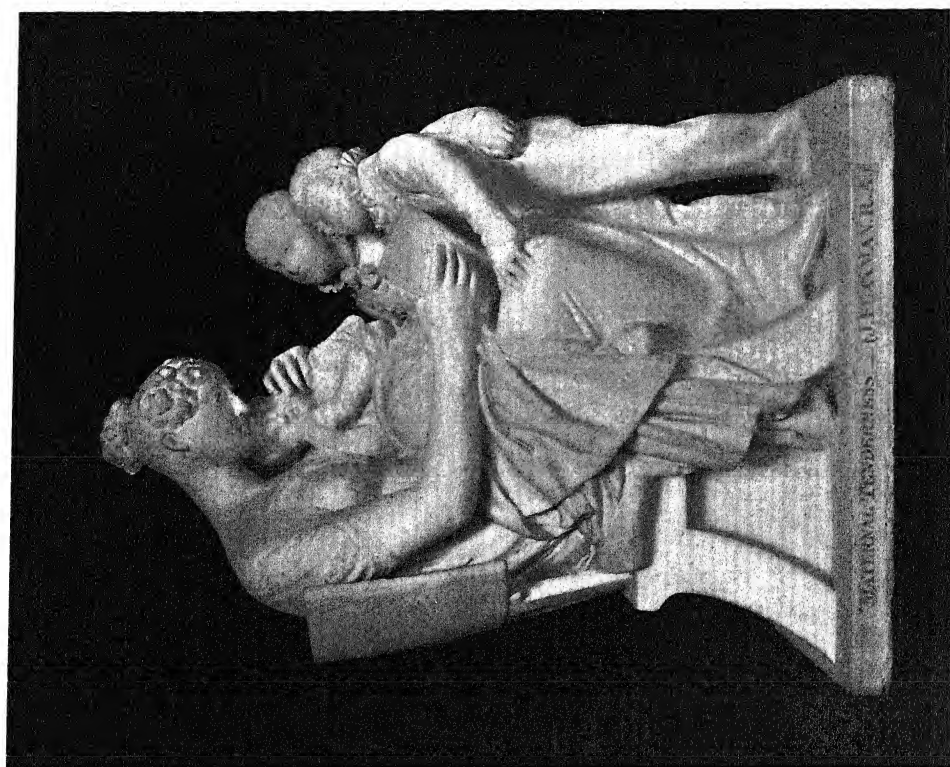
Voltaire, Paris. Houdon.



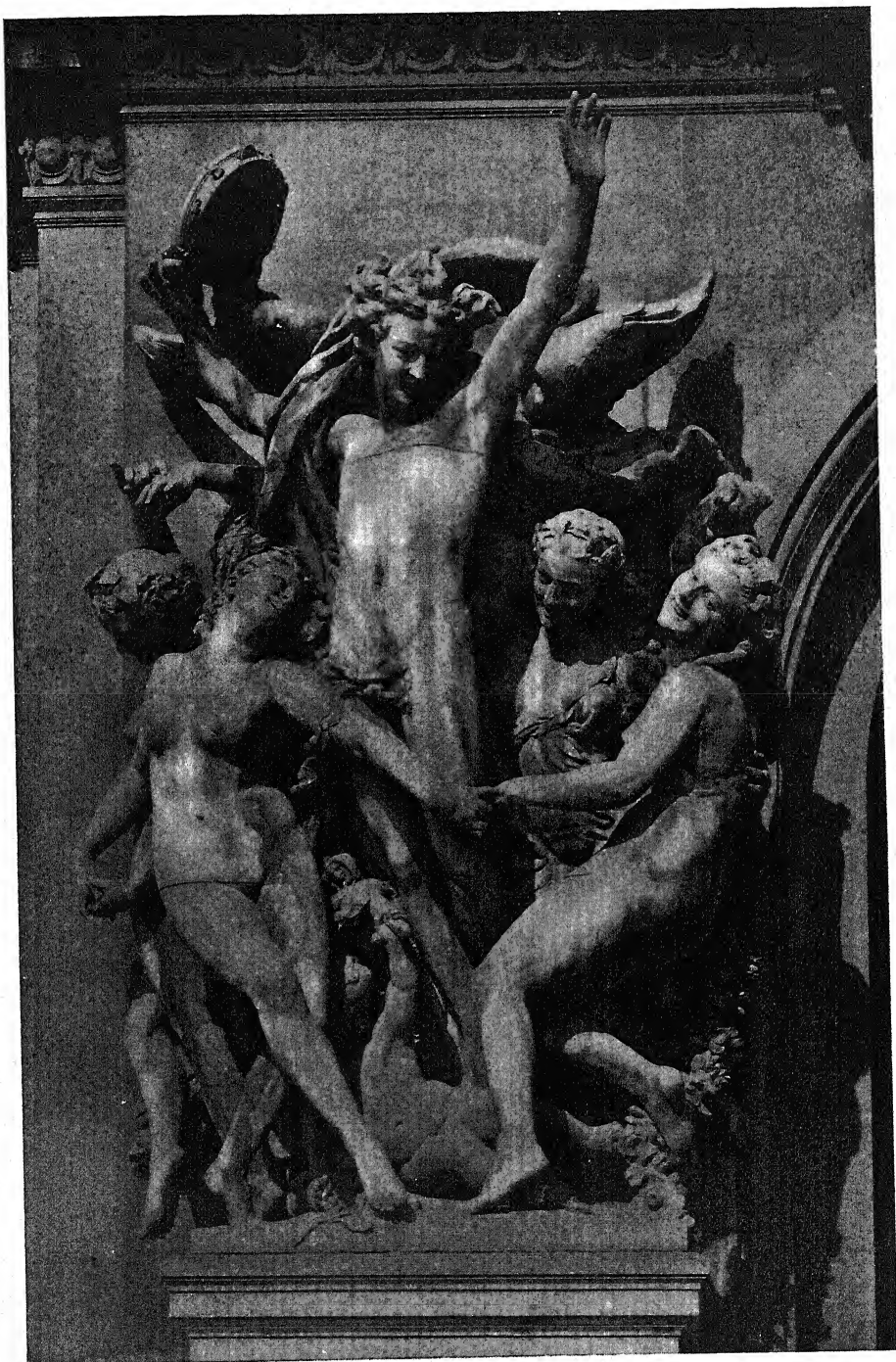
Madame Dubarry. Lajou. (The Louvre.
Photo. Girandon.)



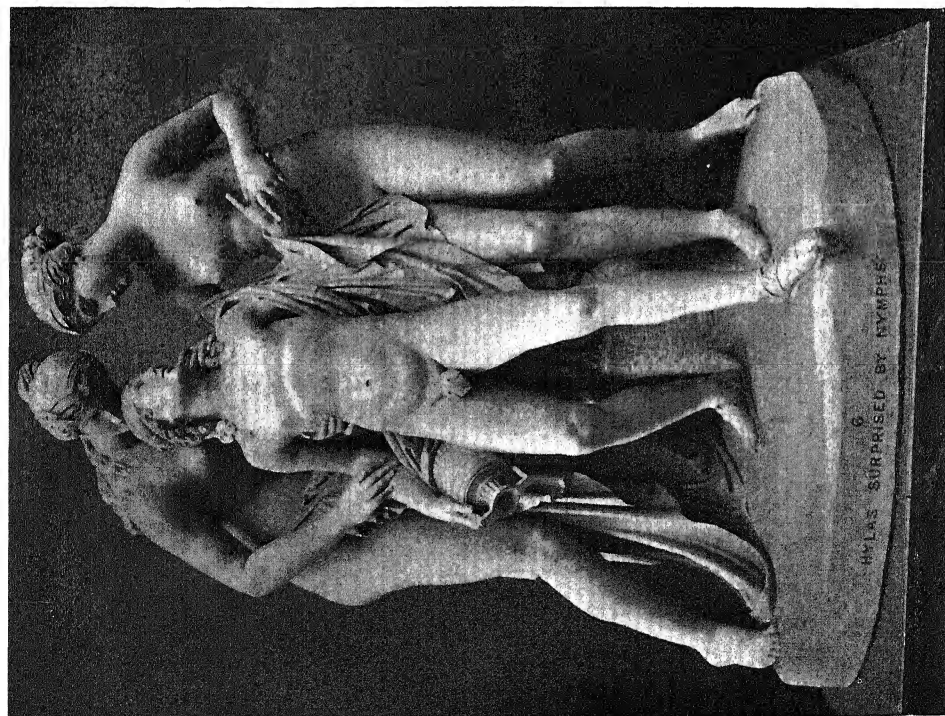
David, The Luxembourg, Paris. Mercié.



Maternal Tenderness. John Flaxman. (Photo. Mansell.)



The Dance, Opera House, Paris. Carpeaux.



Hylas and Nymphs. John Gibson. (Royal Academy.)



"Go and Sin No More." Richard Westmacott, R.A.
(Royal Academy.)

Modern Work

Unhappily sculpture has only begun to show any promise in England during the past two decades, due in great measure to French and Belgian influence.



The Triumph of the Republic, Paris. Dalou.

The slight effort that was made to arouse interest in sculpture in the early days of the Renaissance in England was not very successful, and Torrigiano's Tomb to Henry VII. is the best example

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we have of the time. Later we find a few interesting tombs in Westminster, and several attempts at statuary in a grandiose manner, and the names of Roubiliac, Stone, Bond and Scheemakers, Banks and Nollekens, pass through our memory as having destroyed and occasionally decorated, but seldom enlivened, much valuable marble, between the times of the early Georges and the nineteenth century.

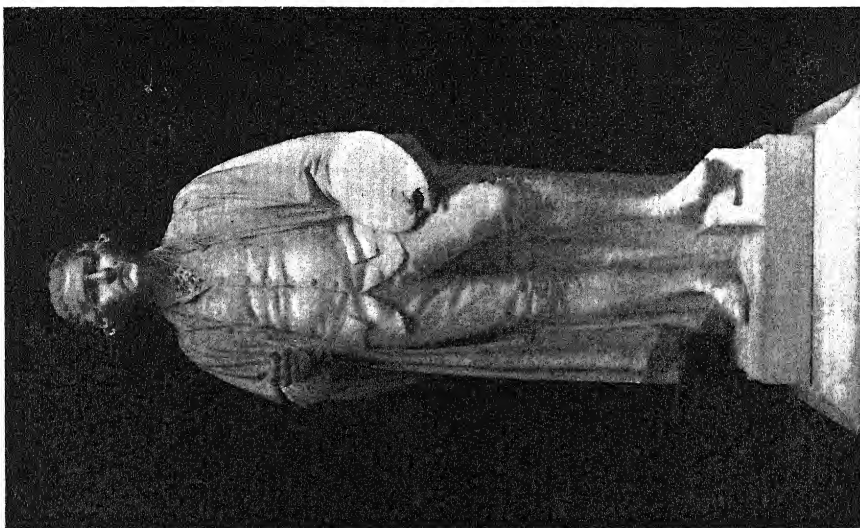
After the death of Flaxman (1826), who, of all the followers of a classic ideal, alone achieved a really European reputation, English sculpture went from bad to worse, until in 1861 a fatuous attempt was made to show that we had a school of sculpture. We had, but even Palgrave in his courageous introduction to the catalogue of the exhibition could only grieve over its inanities. Gibson's sculpturesque qualities (forgetting his tinted Venus) and Chantrey's genius occasionally illumine this darkness; Foley rises at times above the general level of the prevailing mediocrity, and the work of H. H. Armstead includes examples of great breadth and vigour which promised more than he finally gave us.

The real birth of English sculpture began with Alfred Stevens (*b.* 1817, *d.* 1875), whose opportunity came in 1856 with his commission for the Wellington Monument, one of the finest monuments, if not the finest, ever erected in this country. It went through various vicissitudes before its final erection in St. Paul's, being buried for a long time in the crypt; but since its erection in the nave, and the memorial exhibition to Stevens's memory at the Tate Gallery (Nov. 1911 to Jan. 1912), we have come to realize what a splendid piece of decorative art we nearly lost by the ill-starred influence of Mr. Aryton, of the Office of Works, in 1869, whose action in belittling Stevens and his work has insured him a questionable immortality by his portrait being reproduced in the features of "Falsehood," a figure in one of the splendid groups adorning the monument.

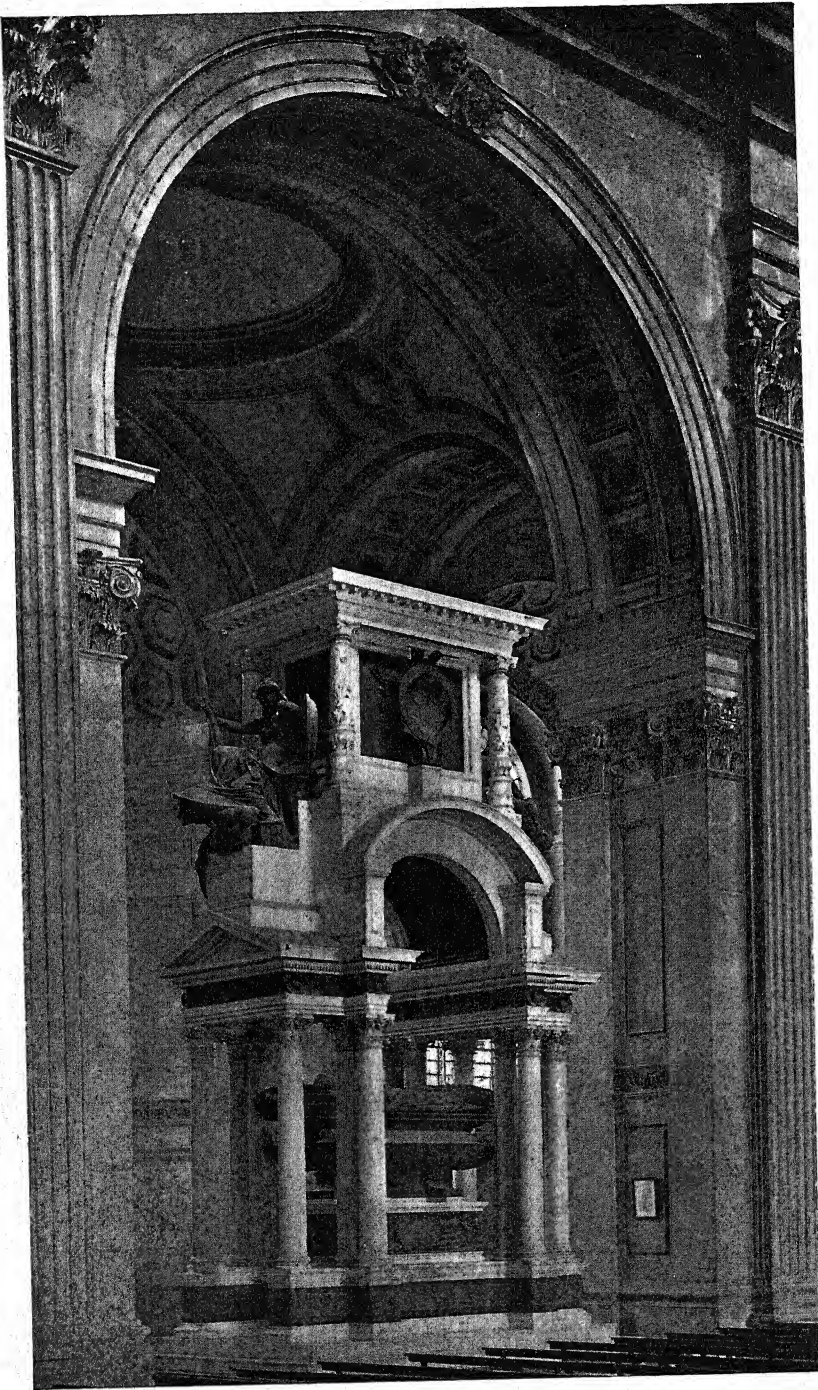
Dalou, one of the greatest French sculptors at this time, had to fly Paris during the Commune, and during his stay in England he became instructor in modelling and sculpture at South Kensington, and it is largely due to his influence, and later that of Professor



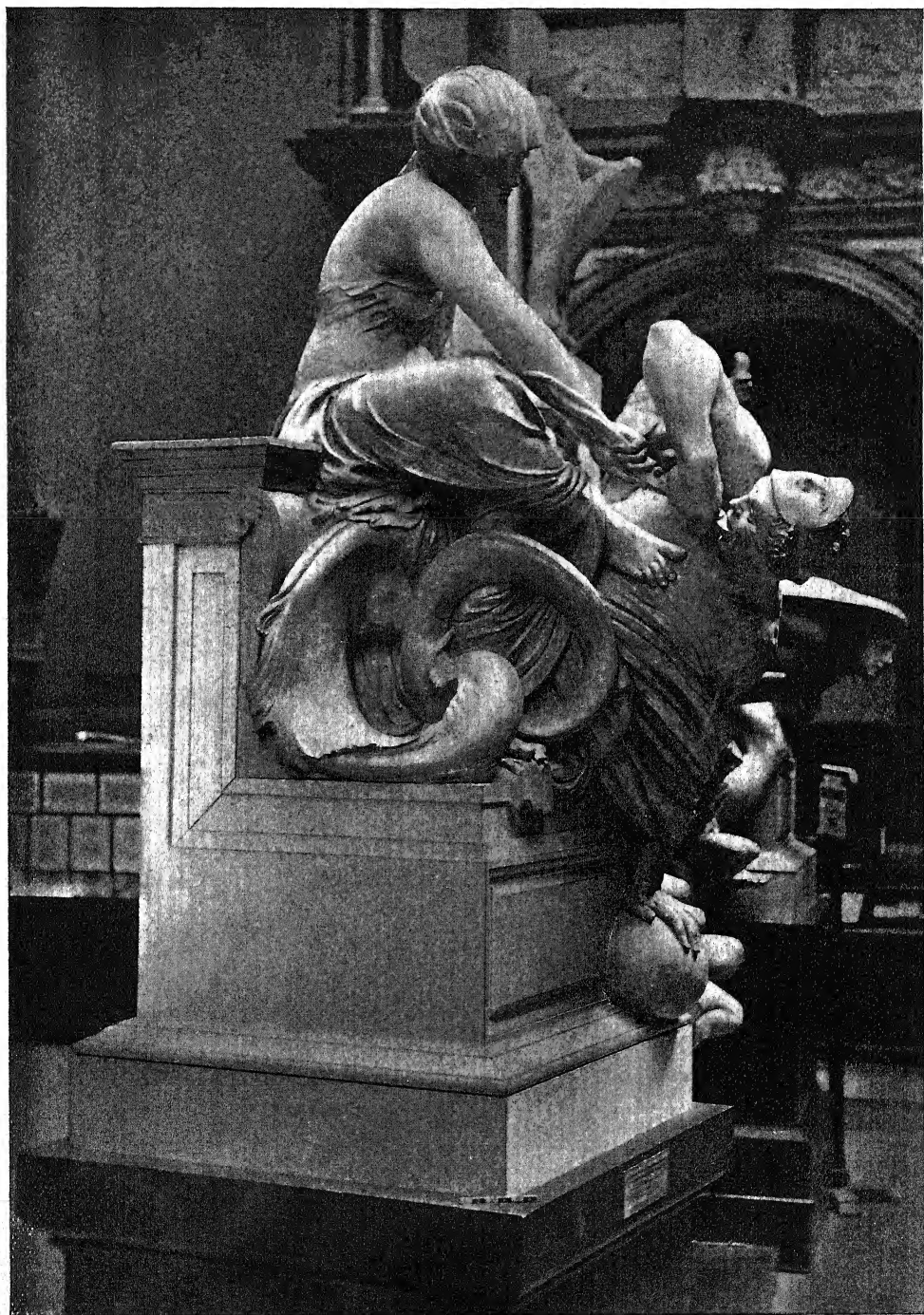
Arab and Lion. Barye. (The Louvre.)



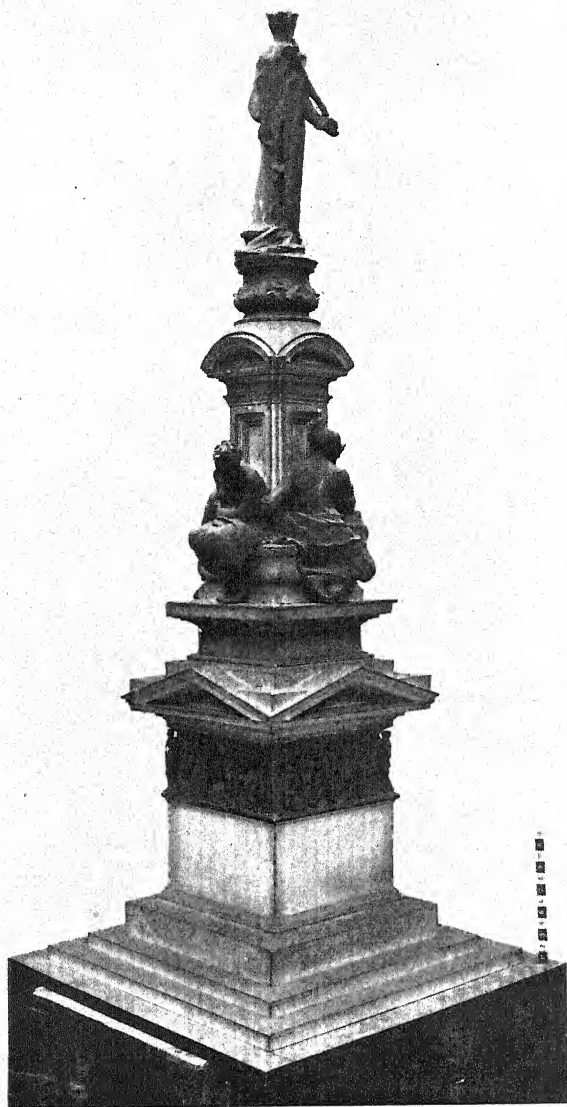
Sir Joshua Reynolds. Foley.
(Photo. Mansell.)



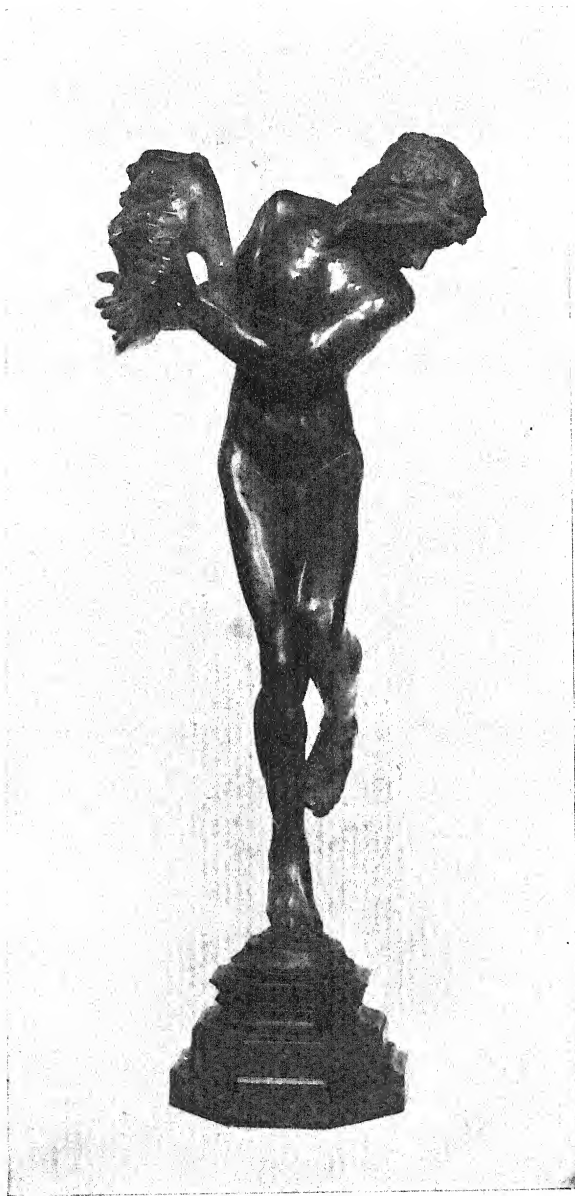
The Wellington Memorial, St. Paul's Cathedral. Alfred Stevens.
(Photo. Mansell.)



Truth and Falsehood. Figures from the Wellington Monument. Alfred Stevens.
(South Kensington Museum.)



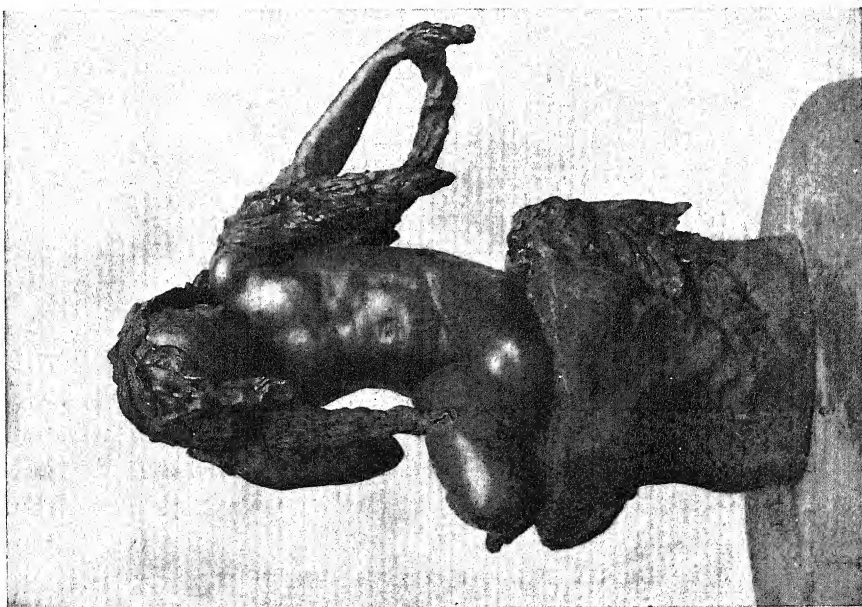
Model for a monument. Alfred Stevens. (South Kensington Museum.)



Tragedy and Comedy. Alfred Gilbert. (Preston Gallery. Replica in the possession of Lady Battersea. Photo. Mansell.)



Love and the Vestal. Stanley Babb. (Photo. Burchall.)



Seaweed, Garden figure. Ruby Levick Bailey.



Fishermen Hauling Nets. Ruby Levick Bailey.

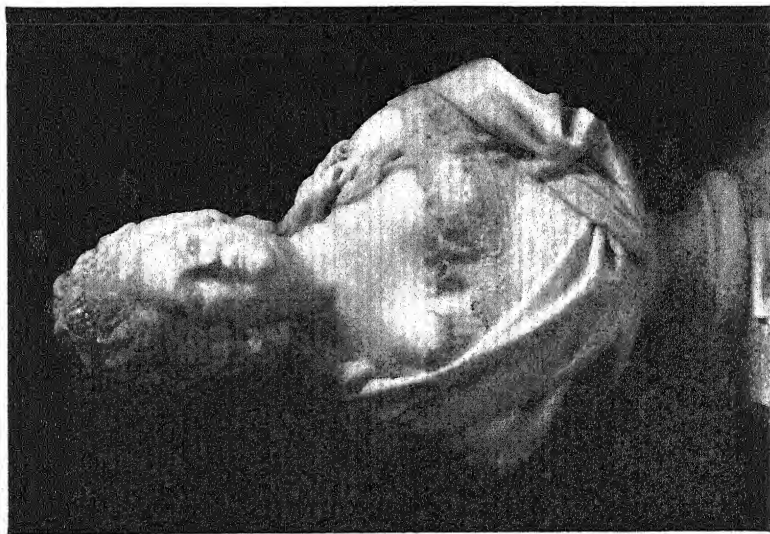
Sculpture and the Sculptor's Art

Lantéri (whom the author worked under for a couple of years or so, and, like all who came under the influence of the Frenchman, learned to love), that the school of sculpture in England owes its enthusiasm, an enthusiasm which bids fair to make it a rival to France and Belgium.

The Lambeth School of Art under Mr. W. S. Frith—one of Dalou's pupils—also contributed largely during the latter third of the nineteenth century to the growing bounty of our English sculpture, and the names of Mr. Alfred Gilbert, Sir George Frampton, Mr. Harry Bates, and Sir W. Goscombe John, arise before us in considering the more successful of the Englishmen whose work crowns the achievements of English sculptors at the end of the nineteenth century. During this latter period the Royal Academy, particularly under Sir Thomas Brock and Mr. Thornycroft, and later beneath the electrical inspiration of Mr. Alfred Gilbert, contributed its share to the rejuvenescence of sculpture; in fact, the Royal Academy School of Sculpture at this time was probably more successful than the painting school in helping to educate sculptors, who have in turn sped the destruction of the pseudo-classical traditions under which they were born.

The change in English sculptural thought cannot be better emphasized than by taking, as in former chapters, several typical sculptors and examining their work in comparison with others.

Gibson, one of the later pupils of Canova, executed his "Hylas and the Water Nymphs" in 1826. Seven years later Alfred Stevens went to Italy, and it is curious to note that he spent some years in Thorwaldsen's studio. But what he brought back from the Southern blue, in contrast to the men who preceded him, is so striking in its individuality of vision that, except on the theory that it needs a violent revolution to make anything noticeable to the English, it is remarkable that until the time of his death Stevens was not more recognized. The "Hylas" of Gibson has some sculptural style, but what sickly sentiment and unimaginative modelling is embodied in this work. Graceful perhaps it may be, but the figures appear to be all taken from the same mould; even the youth is modelled like a woman, and the whole work is very little



Madame Victoire de France. Houdon.
(Wallace Collection. Photo. Gray.)



Madame de Sérilly. Houdon. (Wallace
Collection. Photo. Gray.)

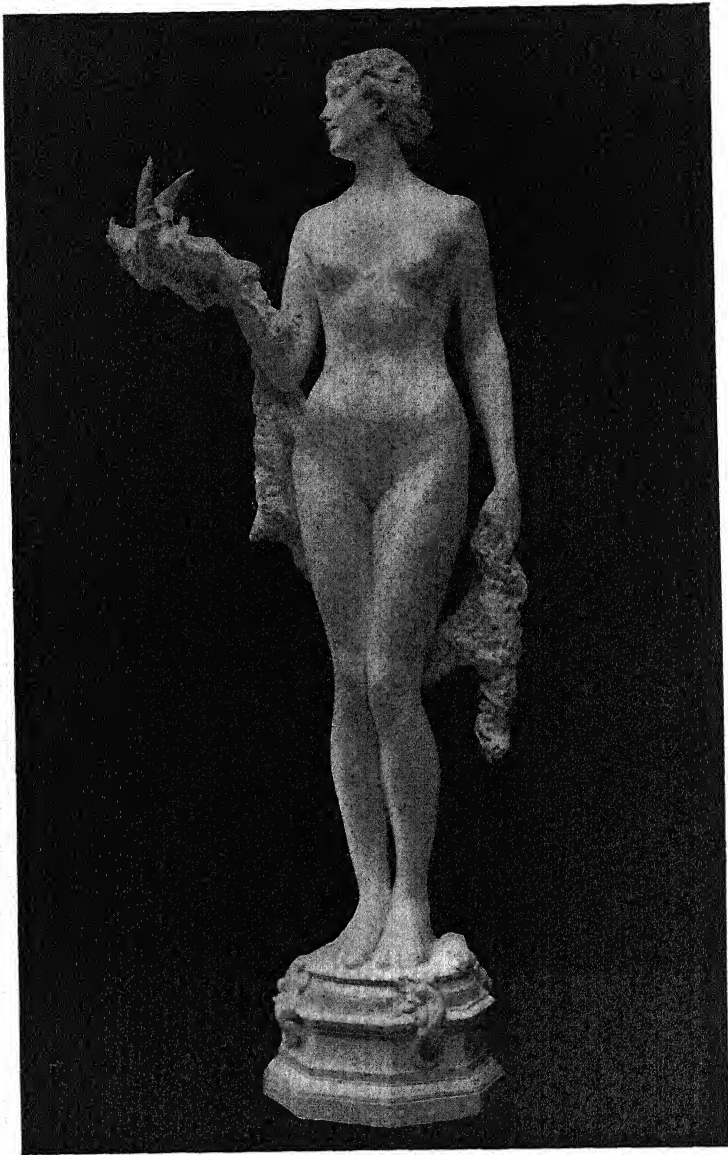
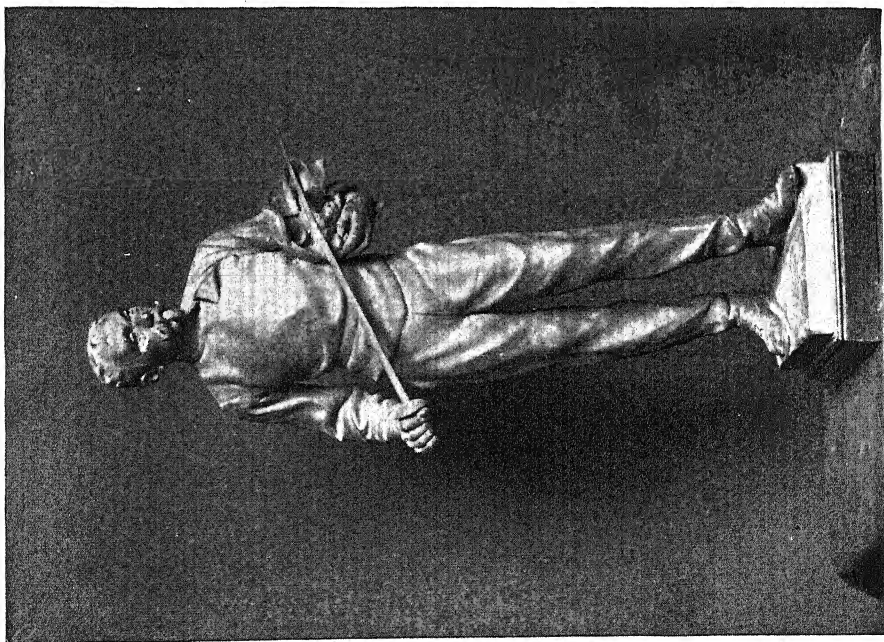
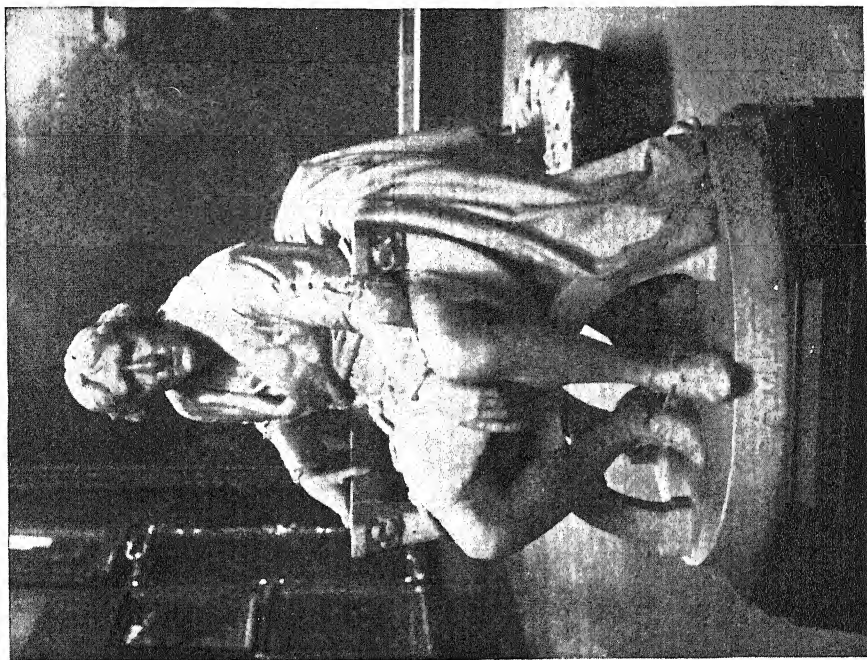


Figure for a garden fountain. H. Brownswood.



The Fencing Master. Professor Lantéri.



Sir Henry Irving as Hamlet. Onslow Ford. (In the Guildhall, London. Photo. W. S. Campbell.)

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better than crowds of such work emanating from the studios of the day, under the belief that it was inspired by Greek tradition.

How different in quality, in feeling, in vitally vigorous form, are the groups by Alfred Stevens on the Wellington Monument, and the kneeling supports to the chimneypiece at Dorchester House. Michael Angelo and Donatello studied ancient work and gave us a new birth in the Renaissance, and not mere copies of antiquity. Alfred Stevens studied the ancients and the masters of the Renaissance, and not only brought forth a new era in English sculpture, but reintroduced with another eye the naturalism sounded in the work of Donatello ; and while it was better sculpture than we had produced before, in the sense of its embodiment of solidarity, mass, supporting qualities, and dignity with grandeur, it was also more natural. Stevens studied and interpreted nature in a new way, and gave us the new individualism in art.

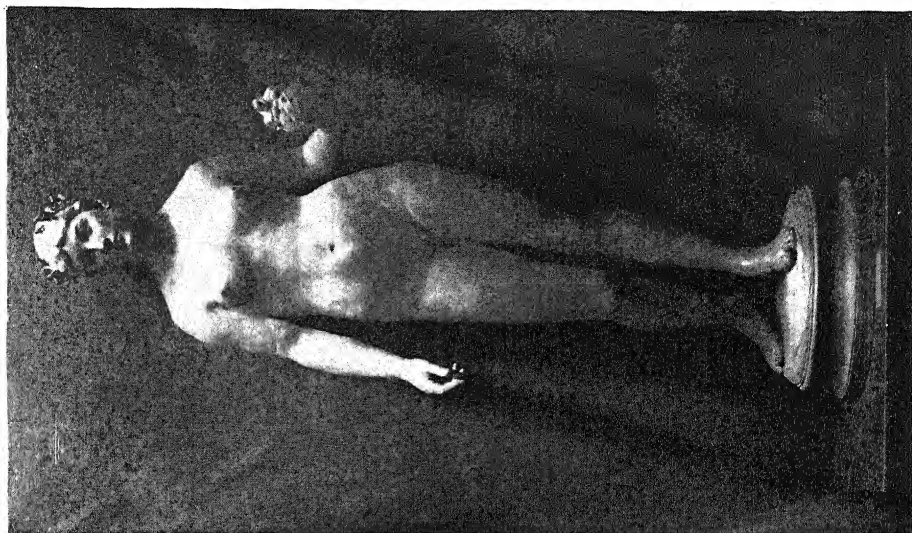
After the French influence brought over by Dalou and Lantéri, there followed a distinct revival of the naturalistic and individualistic school of sculpture. Foremost amongst these exponents is Alfred Gilbert. He early realized the bent of his own mind, and the strong personality, which in the boy caused him to hire a room near his school in which to model heads, became in the fiery and truculent man a genius, wedded to a philosophy that has placed him at the head of his profession and enthroned him in the hearts of the sculptors of his generation, and an inspiration to all the younger men who come under his dominating influence. He opened up fresh ideas in technical methods, and was always insisting upon the personal note and the reward the future holds for the man of daring.

His monument to the Duke of Clarence at Windsor is a brilliant presentment both of his fanciful idealism and his courage ; and for sincerity of purpose no finer examples are to be found than in the delightful accessory figures on this remarkable tomb. The chapel in which it is placed is a trifle small for the full enjoyment of this great work, which, in spite of the multiplicity of detail, yet contrives to give a feeling of simplicity.

The St. George and the St. Elizabeth, two figures in delightful



Florence Nightingale. H.S.H. the Countess Gleichen, H.R.E.
(Erected at Derby. Photo. Winter, Derby.)



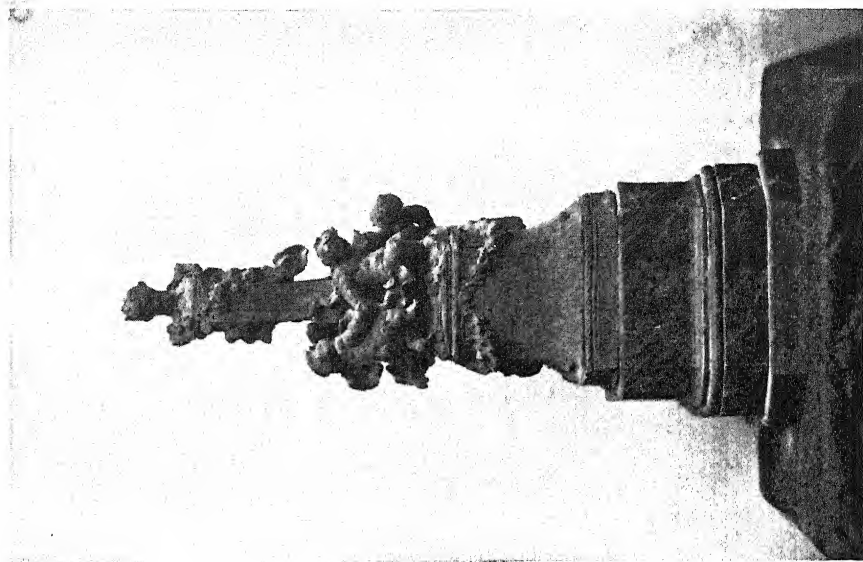
Peace. Professor Lanteri.



Silence. W. Reid Dick. (Royal Academy, 1914.
Photo. F. Hilaire D'Arcis.)



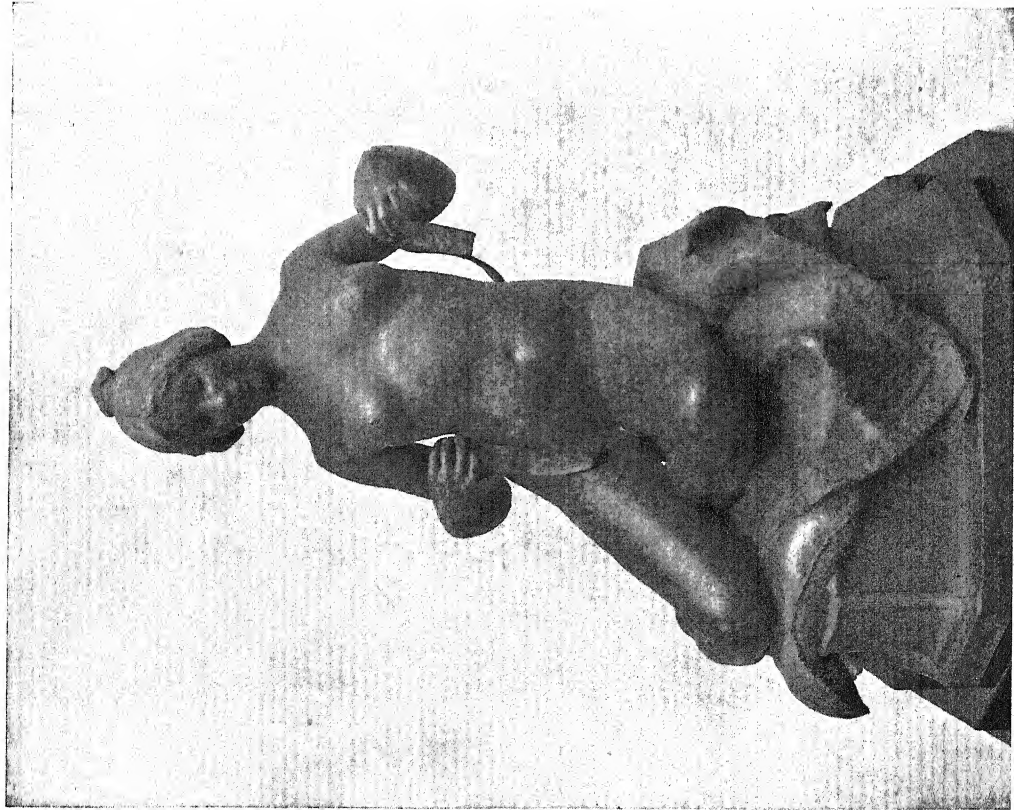
Lead figure for a garden. Ruby Levick Bailey.



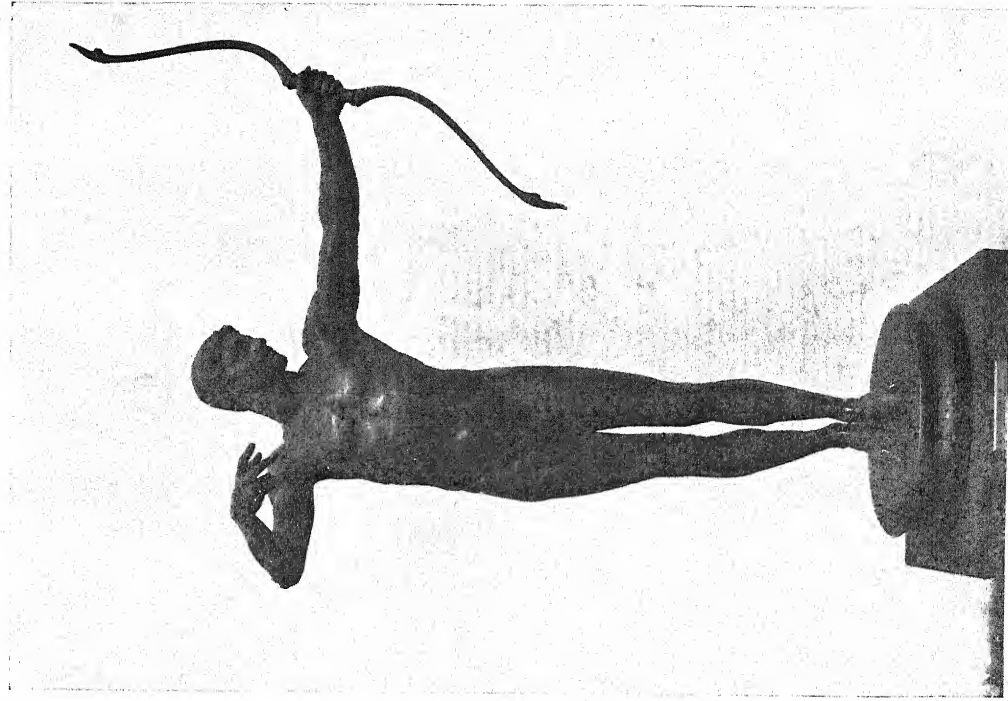
Garden decoration. Professor Lanteri.



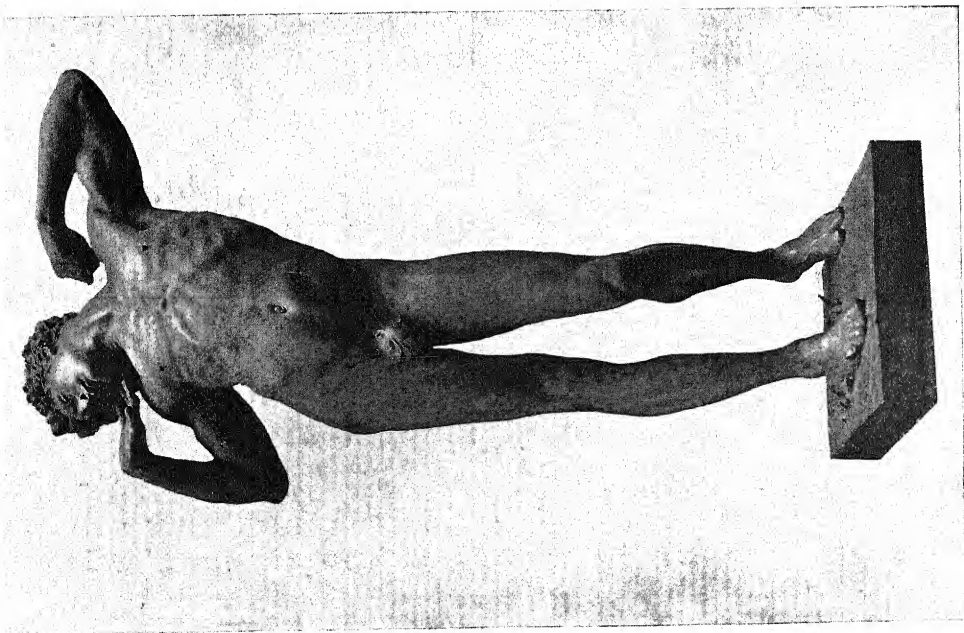
Amor Victor. High-relief. Gilbert Bayes.



The Girdle. W. R. Colton. (Tate Gallery. Photo. Mansell.)



Teucer. W. Hamo Thornycroft, R.A. (Tate Gallery.)



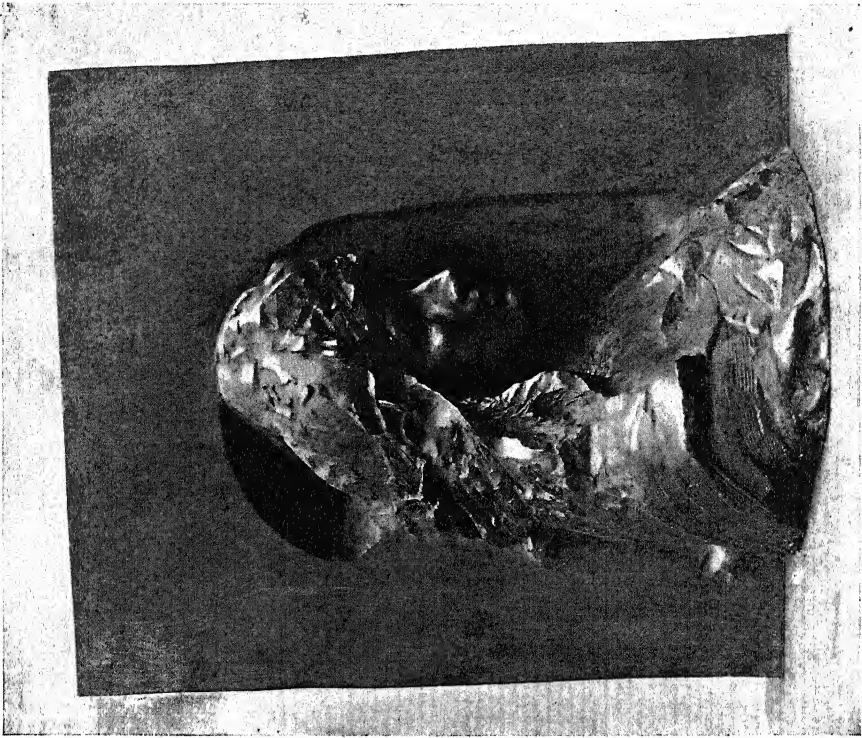
The Sluggard. Lord Leighton. (Tate Gallery.)



The Marchioness of Granby. Sir George Frampton.
(Royal Academy.)

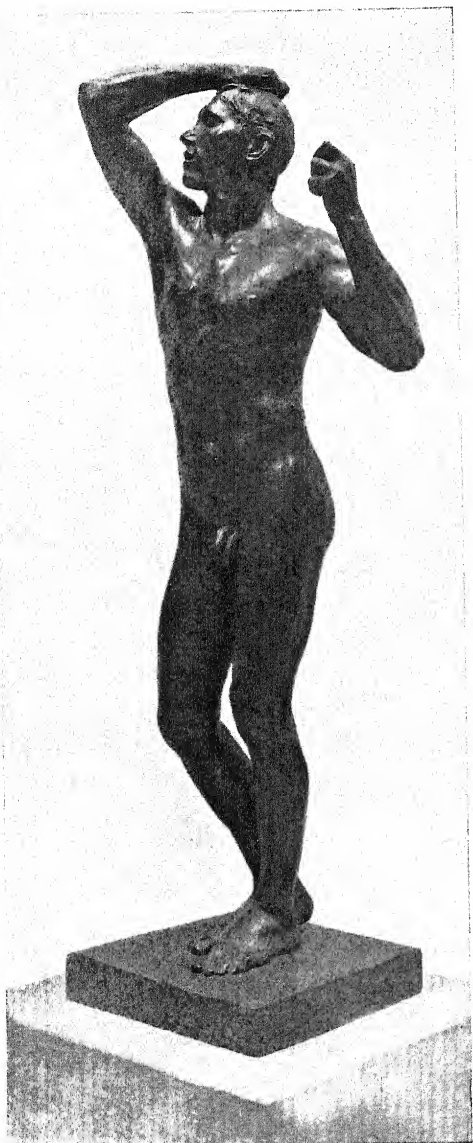


The Ever Reigning Queen. H. H. Armstead.
(Royal Academy.)



France. Auguste Rodin. (South Kensington Museum.)

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The Age of Bronze. A. Rodin. (South Kensington Museum.)

contrast to each other, are perhaps the best known. Gilbert's love of legendary lore and his prolific fancy had here full scope, and the St. Elizabeth, presented as the embodiment of "the all charitable and therefore living embodiment of the best human nature," is at once novel in conception and happy in its carrying out. Describing it himself, Gilbert says :—

"I have chosen to represent this saint richly clad and crowned, as becoming her rank, and in contrast to the errand which earned her glorification, that she might present a distinct embodiment of character to that symbolized by the representation of the Virgin, who, of lowly estate, was the greater. Her self-denial and the Virgin's are equal. The dress is so composed that her ample sleeves form pockets, falling from them flowers, creating a crown of roses about her feet, while she herself wears on her head an earthly crown of responsibility and great weight—diverging as the thorns at her feet, the Elizabeth the rose ; she is a mortal bearing the emblem of the greatest earthly power on her head."

A portrait of Lord Battersea shows his power of observation and characterization, and an early work, "Tragedy and Comedy," displays a piece of the symbolism he was always striving after ; in this case an epitome of his life at the time.

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Another French influence of this time that cannot be overlooked is that of Auguste Rodin, previously mentioned. He is the apostle of individualism in sculpture, and his lifelong battle with the respectable conventions, his wars with the Academics and the critics, not only did not deter him, but they builded him anew, and advertised him to the world.

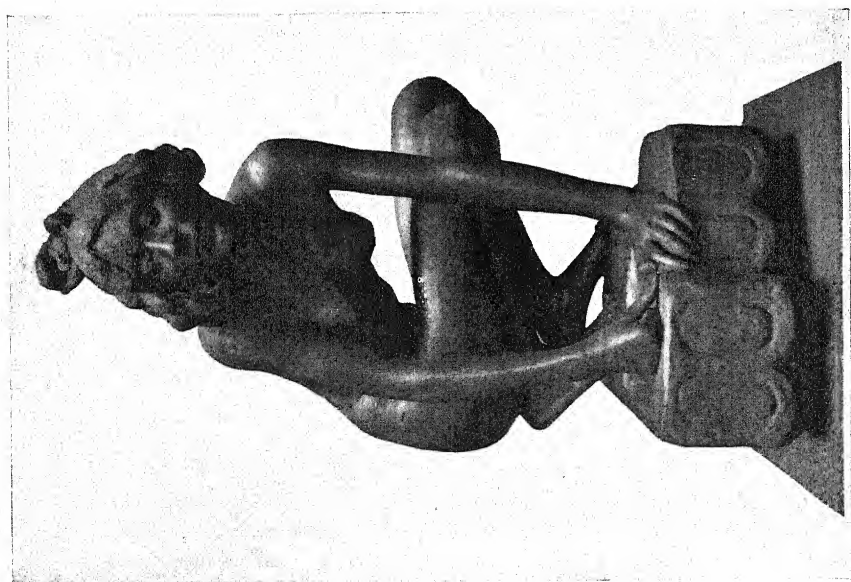
His "L'Âge d'Airain" was rejected and reviled, and he was accused of casting his figure from nature instead of modelling it; and for several years acrid discussions followed its exhibition, until in 1880 a final recantation was made by officialism when the "Age of Bronze" was purchased for the State. Rodin's work is less uncouth than many critics would have us believe, and it can be essentially rich and soft in the rendering of flesh. Perhaps a certain lack of definition has given him the cognomen of the "first of the Impressionist sculptors;" but his technique consists much more in the exaggeration of a contour or outline here and a softening of it elsewhere, by which he obtains his startling effects of light and shade, and not by any neglect of actual modelling, as certain Impressionist followers have done.

He is more Gothic than Greek, but he worships both, although his leaning towards Gothic vigour and naturalness is emphasized not only by his choice of subjects, but by his writings and expressed ideas.

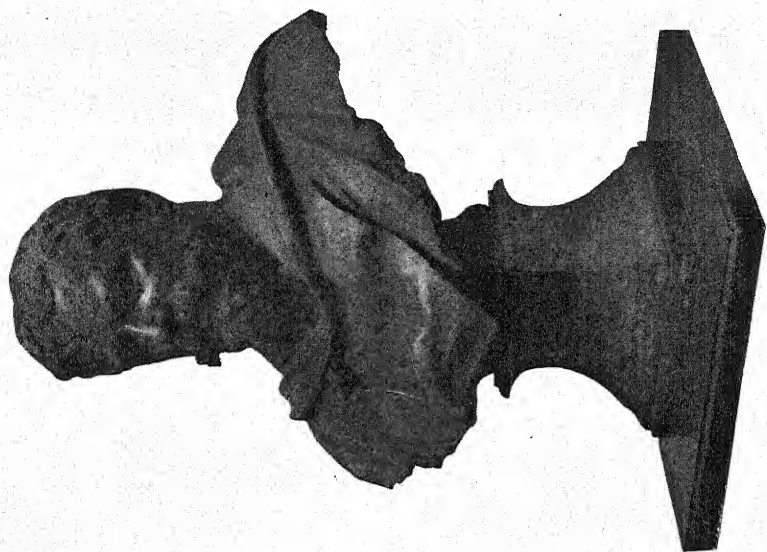
The "Gate of Hell," a work which has stood in his studio growing and developing for thirty odd years, is at once an epitome and a revelation of the man. In it he has thought and stored his creations, and drawn on it again and again for the different subjects he has given the world.

The famous "Kiss" ("Le Baiser") and "The Thinker" were drawn from it and enlarged; and in "The Kiss" we note the strong but pure emotion with which the work is suffused; in "The Thinker," to quote Mr. Short, "we may see the father of men, uncultured and uncouth, brooding over the mad doings of his children."

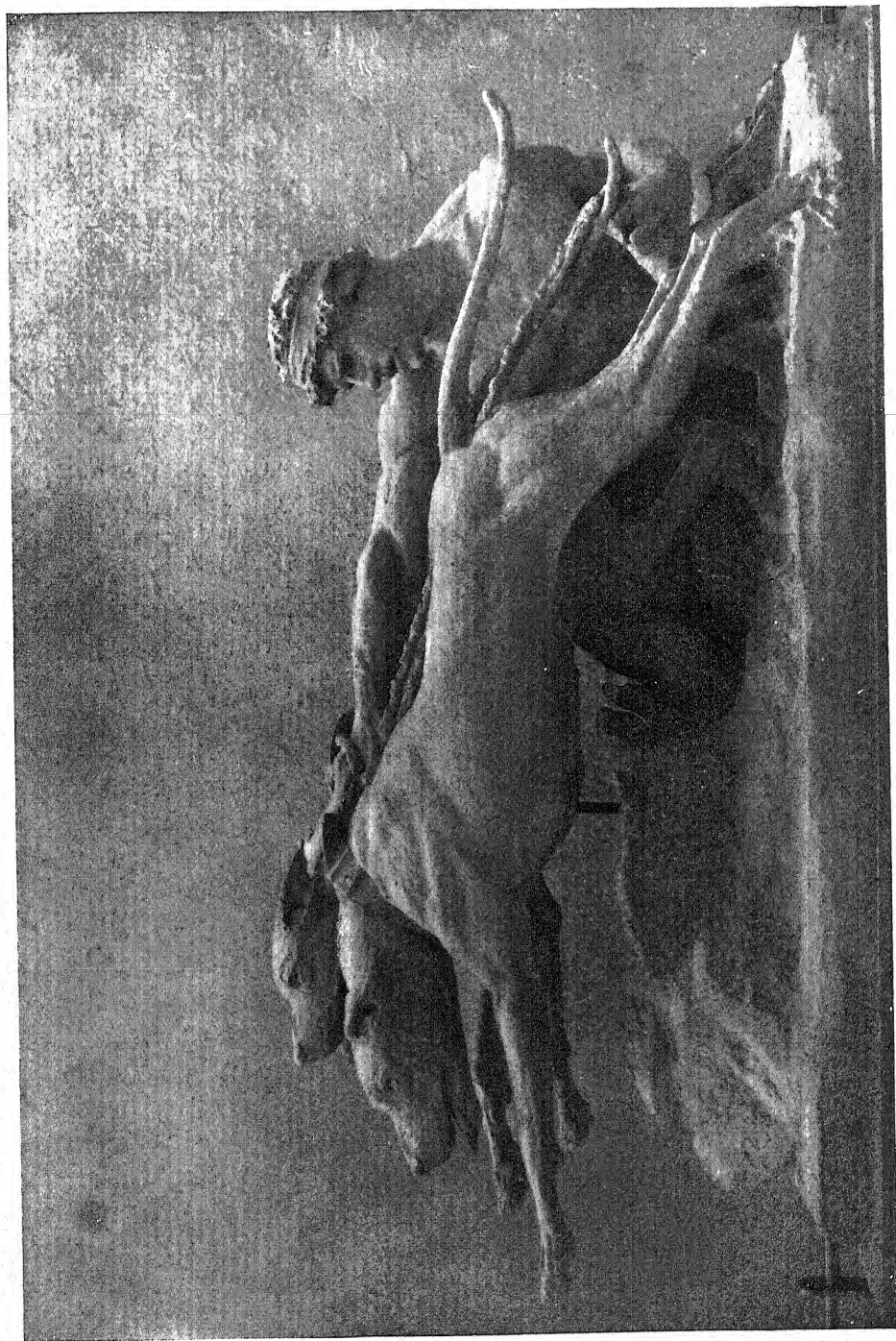
In the "St. John the Baptist" we have a fine naturalistic statue, but organically true to movement and pose; the pose, in



The Elf. Sir W. Goscombe John, R.A.
(Royal Academy.)



Sir Alma Tadema. Onslow Ford, R.A.
(Royal Academy.)



Hounds in Leash. Harry Bates. (Tate Gallery. Photo. Mansell.)

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fact, was obtained by using a model who had never posed before, and his spontaneous movements in walking with arm raised were caught by Rodin calling out "Stop!" as the model walked, and seizing the movement at the psychological moment. This is something of the work and the man who has done much at the end of the nineteenth century to influence the sculpture of his time; and if his exaggerations have led to disaster in his followers, his subjects to the bizarre and the erotic in his imitators, it does not detract from his magnificent work, which has brought to our sculpture, by his influence on French art and through the studios to us, a more natural, a more vigorous and independent atmosphere. The future alone can tell all we owe to Rodin; to-day we can but admire and be grateful.

The effect of the inspiring genius of Alfred Gilbert and the vigorous power of Auguste Rodin is apparent in much of the work of the sculptors working since 1880, and we give illustrations of several of the works of such men as Onslow Ford, Harry Bates, Sir Thomas Brock, Sir George Frampton, and Hamo Thornycroft.

Onslow Ford died in 1901, and left behind several works that well express his poetical bent, which was combined with a keen study of natural form. His "Irving as Hamlet," in the Guildhall, is famous as an artistic presentment of an actor and a part that is neither one nor the other, but an imaginative conception of the union of the actor with his character.

Sir George Frampton's work is distinctly modern and decorative in his smaller things, often merging into a kind of high-class metal work, but full of delightful detail and quaint fancy. His "Mysteriarch," about 1892, struck a new note and created rather a sensation, to be followed later by such decorative works as "Dame Alice Owen," "St. George," "Lamia," etc., in which a combination of colours and different materials displays an excellent taste, and a keen eye for polychromatic work.

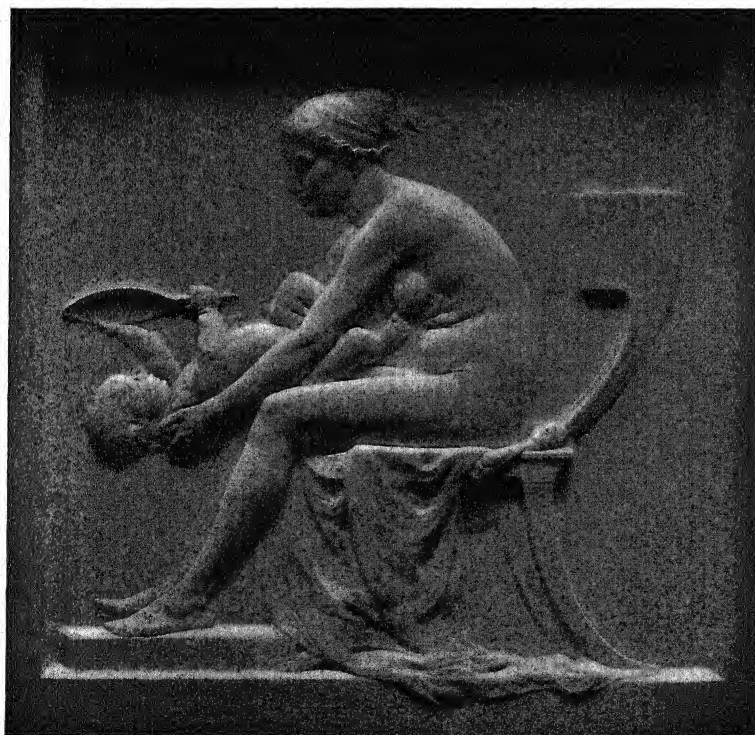
Mr. Alfred Drury's delicate and contemplative work has raised him to a high position among the sculptors of the nineteenth century, and his "Age of Innocence" and "Griselda" are beautiful



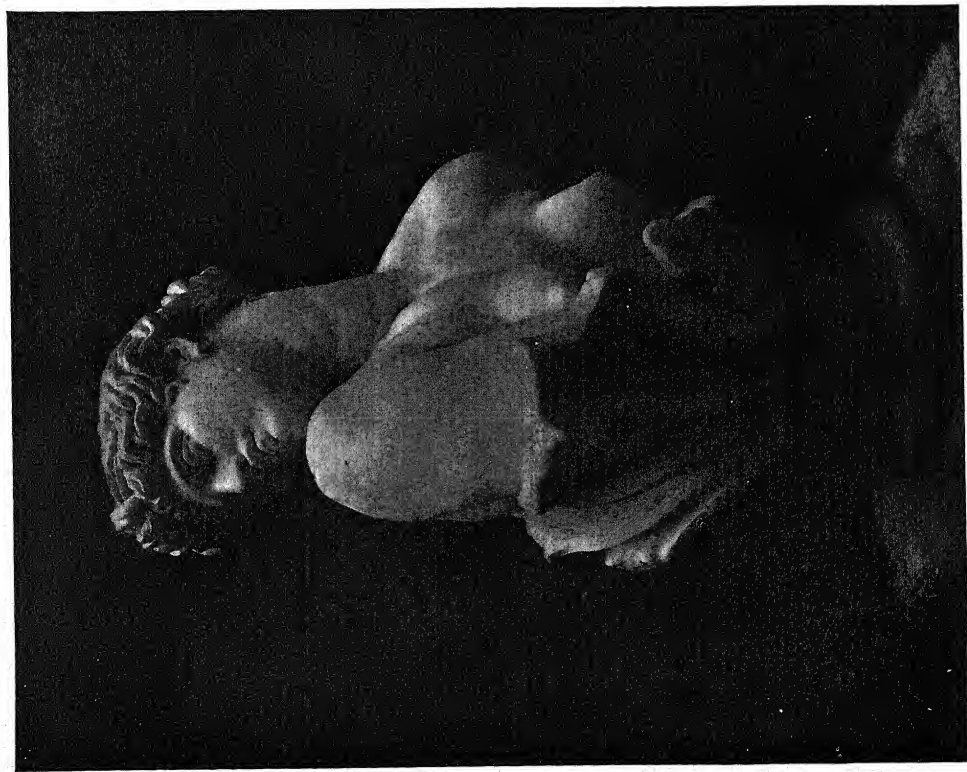
Age of Innocence. Alfred Drury. (Preston Gallery. Photo. Mansell.)



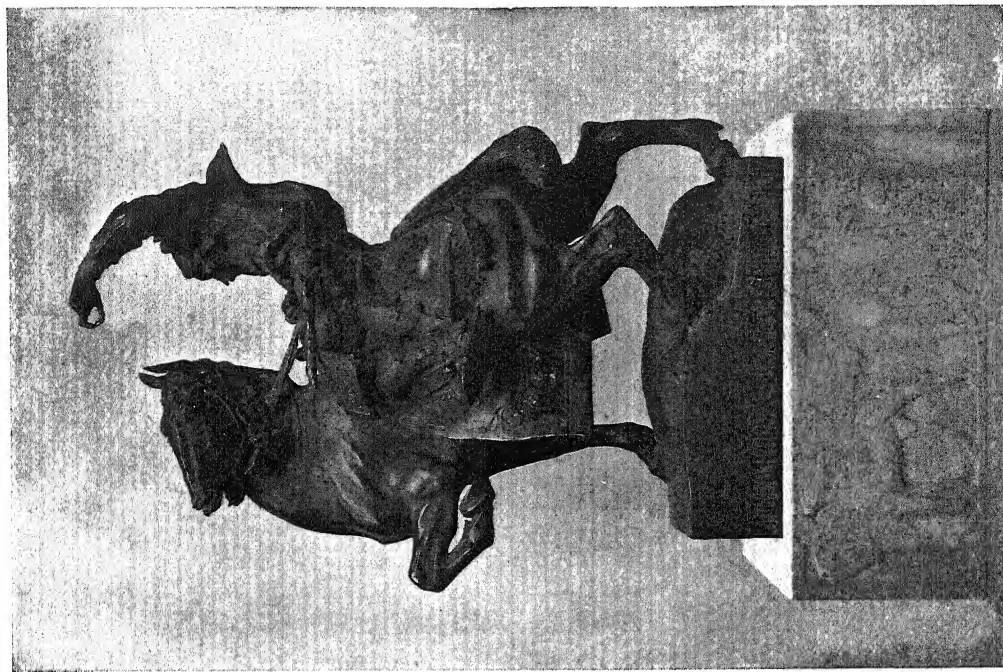
Apollo and Marpesa. John Flaxman. (Royal Academy.)



The Mirror. W. H. Thornycroft, R.A. (Royal Academy.)



Clytie. Bust. G. F. Watts. (Tate Gallery.)



Sigurd. Statuette. Gilbert Bayes.

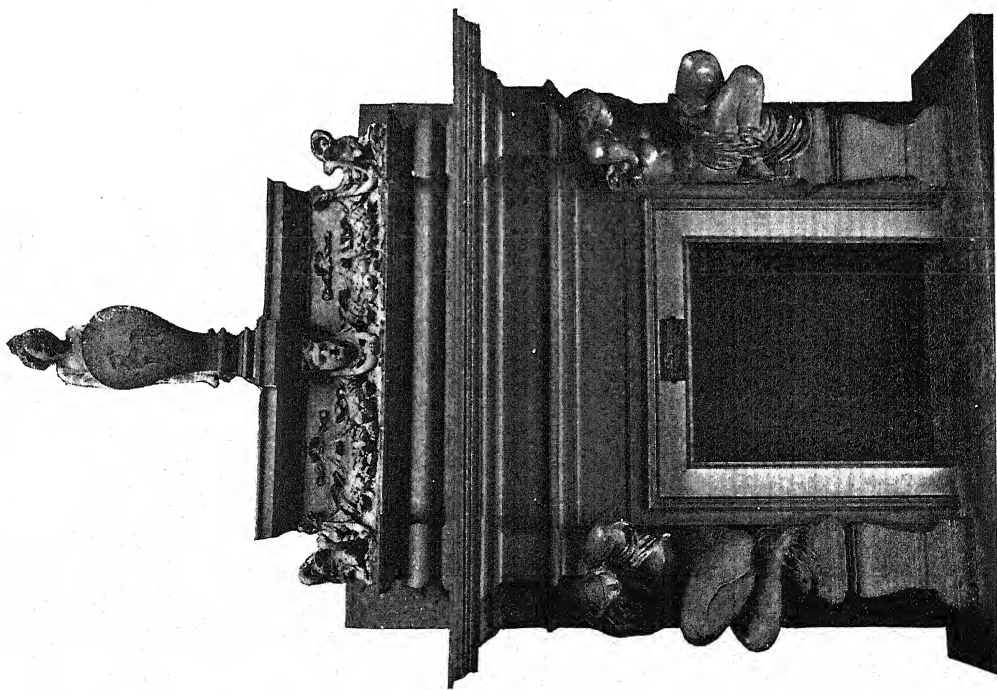
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examples of his modelling. A pupil of Dalou, he was for some years strongly under the influence of his French master, as his first important exhibit, "The Triumph of Silenus," shows; but he

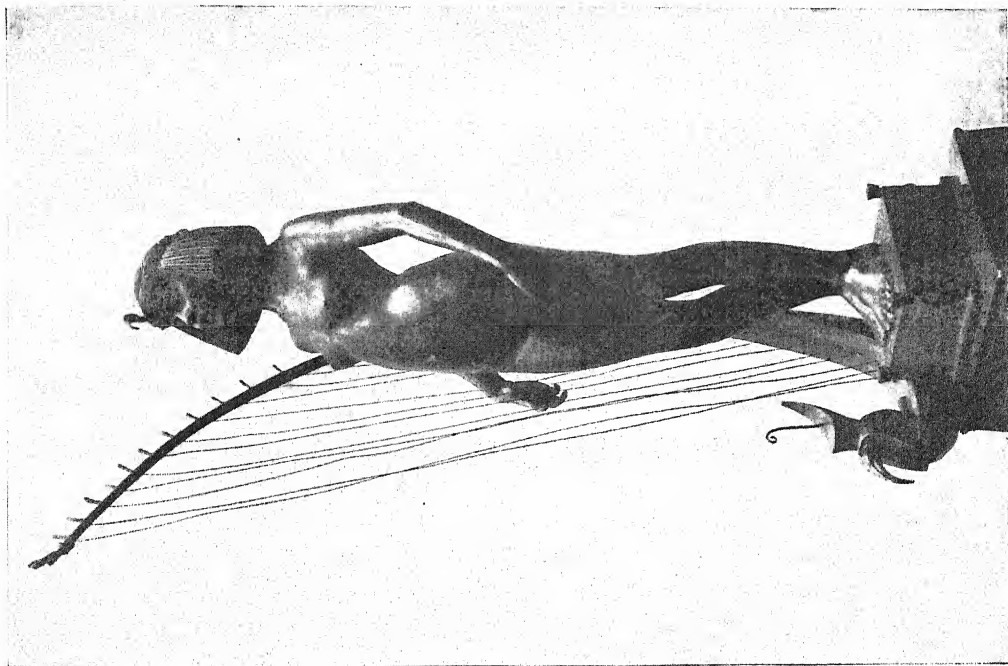


Leda. Stanley Babb. (Photo. Burchall.)

quickly threw off this influence after beginning to work for himself, and his exquisite taste in decoration and skill in portraiture soon brought him recognition.



Chimneypiece. Dorchester House. Alfred Stevens. (Model at South Kensington Museum. Replica at the Tate Gallery.)



The Singer. Onslow Ford. (Tate Gallery. Photo. Mansell.)

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A visit to Millbank and an inspection of a statue, "Boy at Play," will show us a work of skilful realism, powerfully and characteristically modelled. This is by Sir W. Goscombe John. The work reveals a sculptor working under the new influences of keen observation and not a little daring. His colossal statue of the Duke of Devonshire at Eastbourne is full of character and dignity, and was awarded a gold medal at the Paris Salon in 1891. His modelling is refined and pure in line and drawing, and as a designer he has latterly shown considerable development.

We have not space in this volume to deal with animal sculpture as such, but the work of Harry Bates and J. M. Swan merits attention for its close observation, and their treatment of the vigour of animals in motion.

Another book would be necessary to deal with the work of our younger men, but several names may be mentioned whose work should be looked for. Much of it is characterized by the keen study of nature, and if one is occasionally shocked by the eccentric, this is often but the mere exuberance of youth which is being controlled with the growth of years and experience.

Bertram Mackennal, an Australian sculptor, has already made his mark, as has also Mr. H. C. Fehr, whose daring "Perseus and Andromeda" can be seen at the Tate Gallery.

Mr. Gilbert Bayes's dramatic work and Mr. W. R. Colton's perhaps "over fleshy" productions are an obvious contrast in thought and manner, and merit our attention. Mr. David McGill, Mr. C. J. Allen, Mr. Pomeroy, and Mr. F. Derwent Wood, bring us practically to the twentieth century. Among women sculptors, H.S.H. the Countess Gleichen, H.R.E., deserves notice. Some of her portraits are capital likenesses, and her recent memorial to Florence Nightingale is among the best works of art of the past decade. Interesting work has also been executed by Mrs. Ruby W. Bailey and several recent women students from Professor Lanteri's studio.

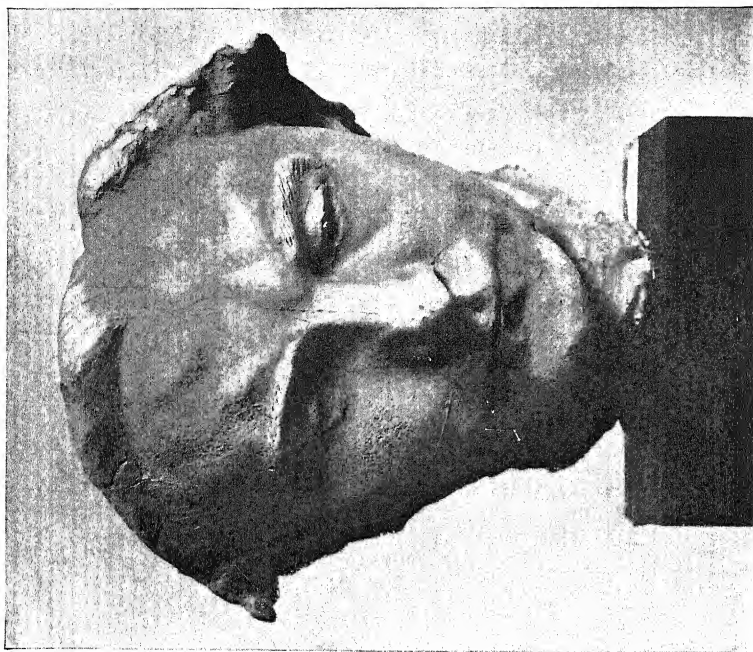
Modern English work is more human, more natural, and yet more decorative than any work since the Renaissance times. It has tried to express more of its own age and life, and although it

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has passed through many phases and has run the gauntlet of much criticism, it has shown that there is in English art the same power that has given us masterpieces in all times, and if not swamped by the pseudo-revolutions of the Impressionist school, will yet show us a vital school of sculpture, equalling both France and Belgium, whose vigorous art has so long inspired our ablest workers.



Miss Fairfax. Auguste Rodin. (South Kensington.)



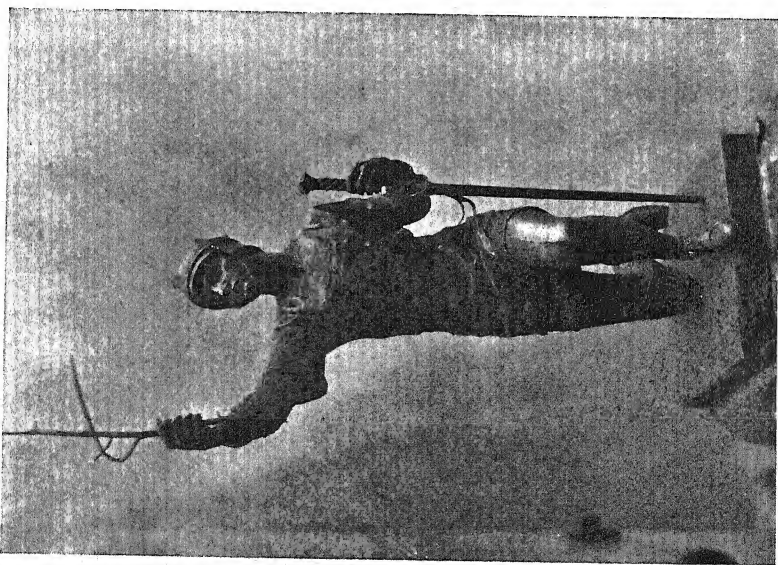
Dante. Auguste Rodin. (South Kensington Museum.)



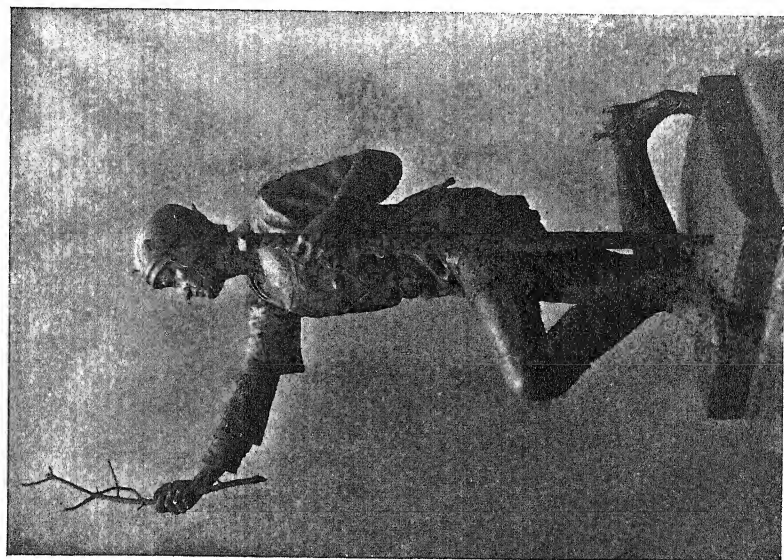
Athlete and Python. Lord Leighton. (Tate Gallery.)



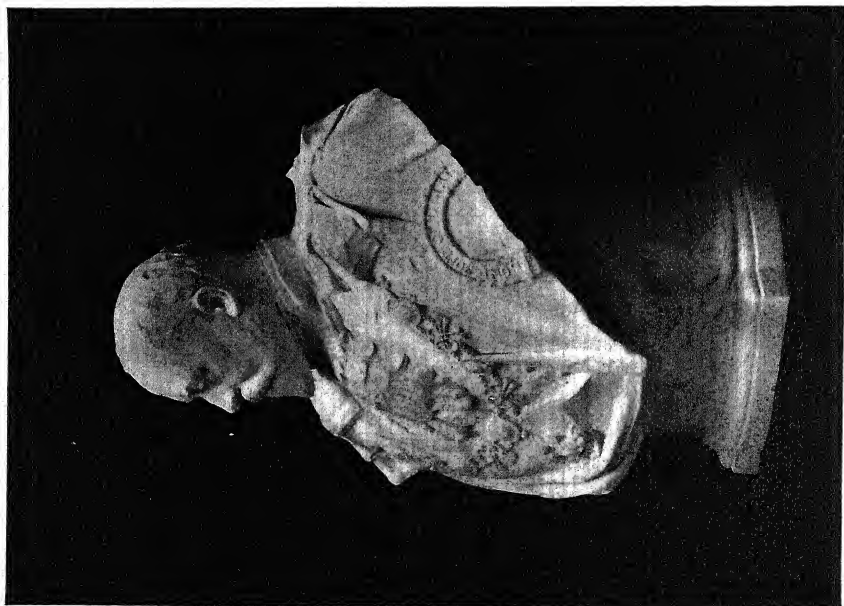
Mother and Child. Albert Toft. (Preston Gallery.
Photo. Mansell.)



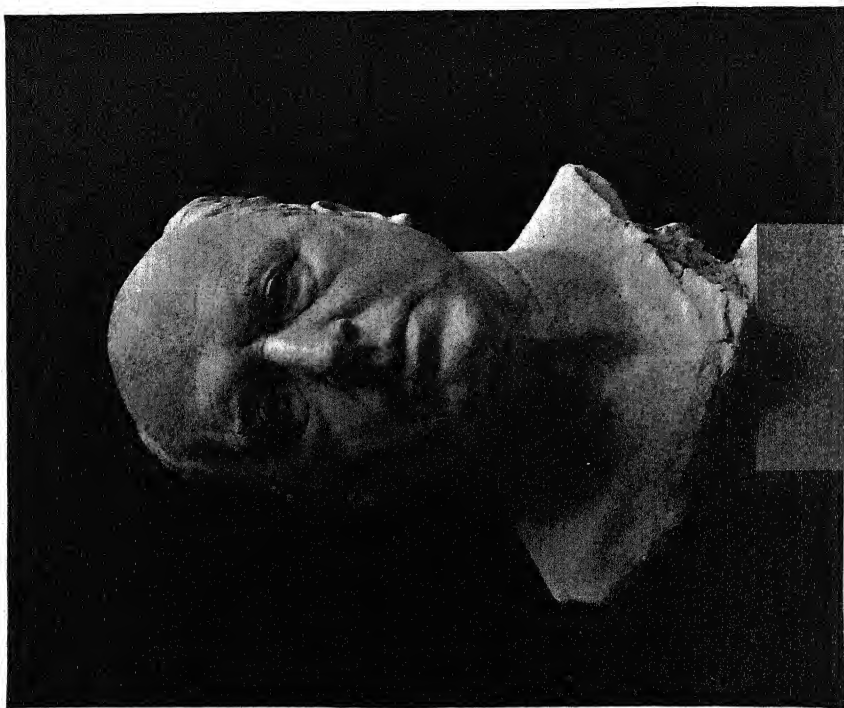
St. David of Scotland. The Countess Gleichen.



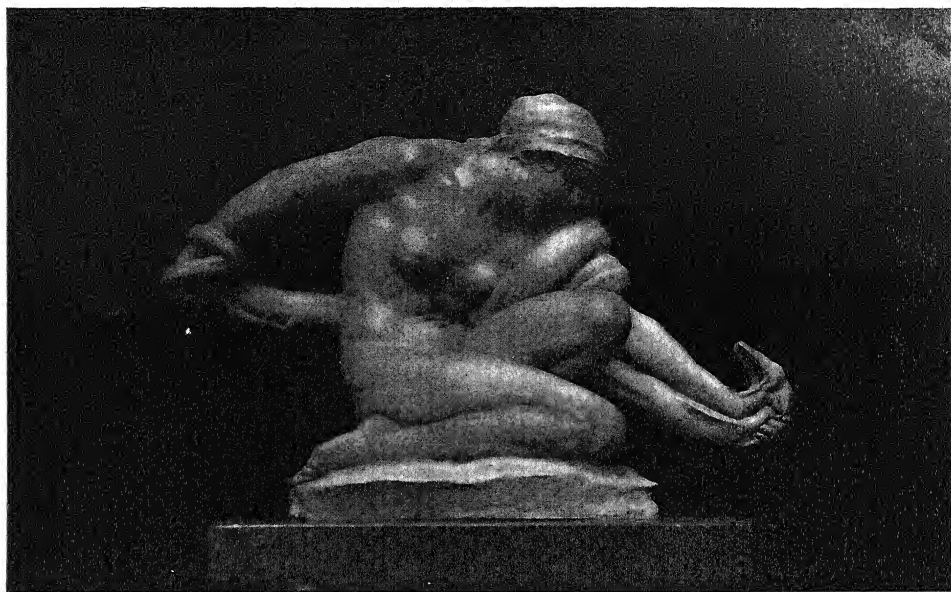
St. David of Scotland. The Countess Gleichen.



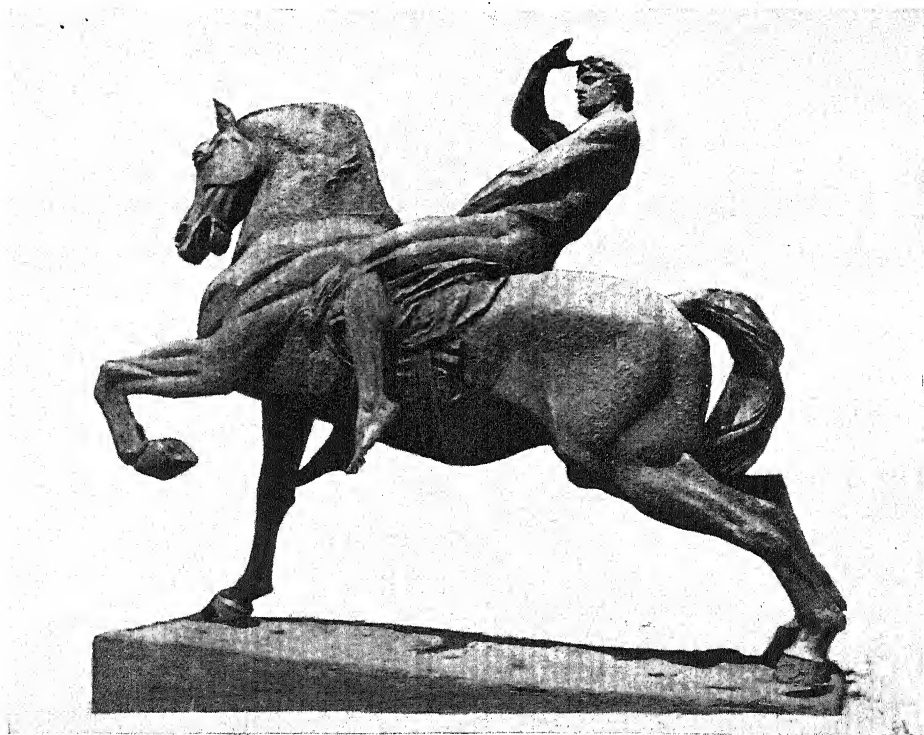
Bust of King Edward VII. P. Bryant Baker. (Westminster Guildhall. Exhibited Royal Academy, 1914.)



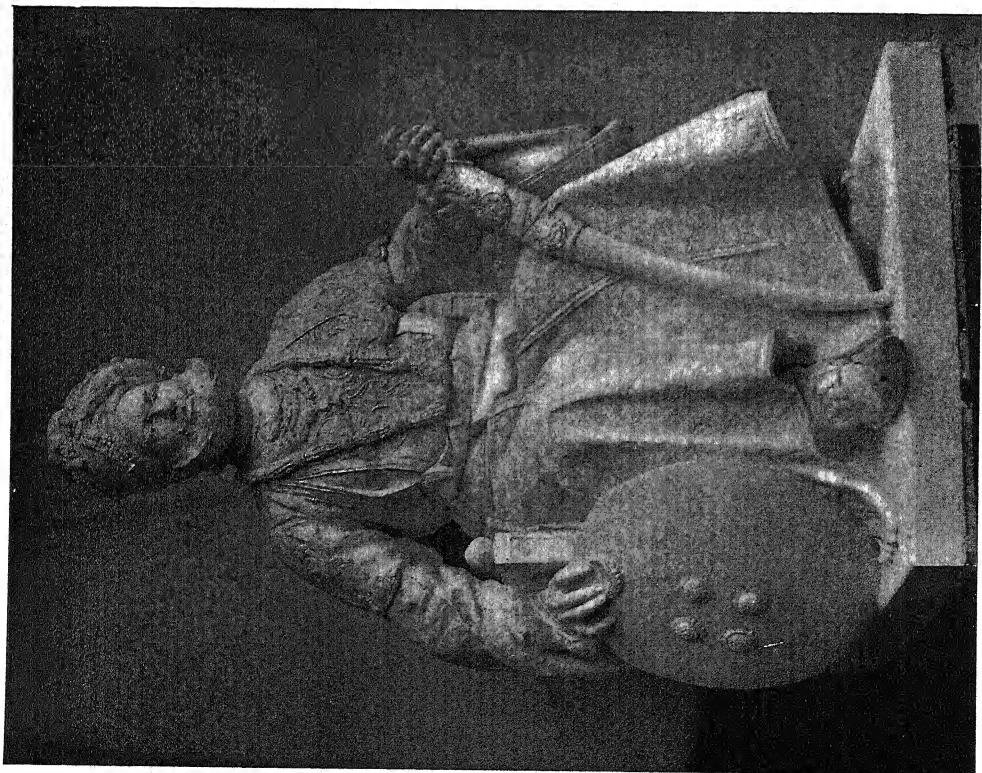
Bust of Henry James. F. Derwent Wood, A.R.A. (Tate Gallery. Royal Academy, 1914.)



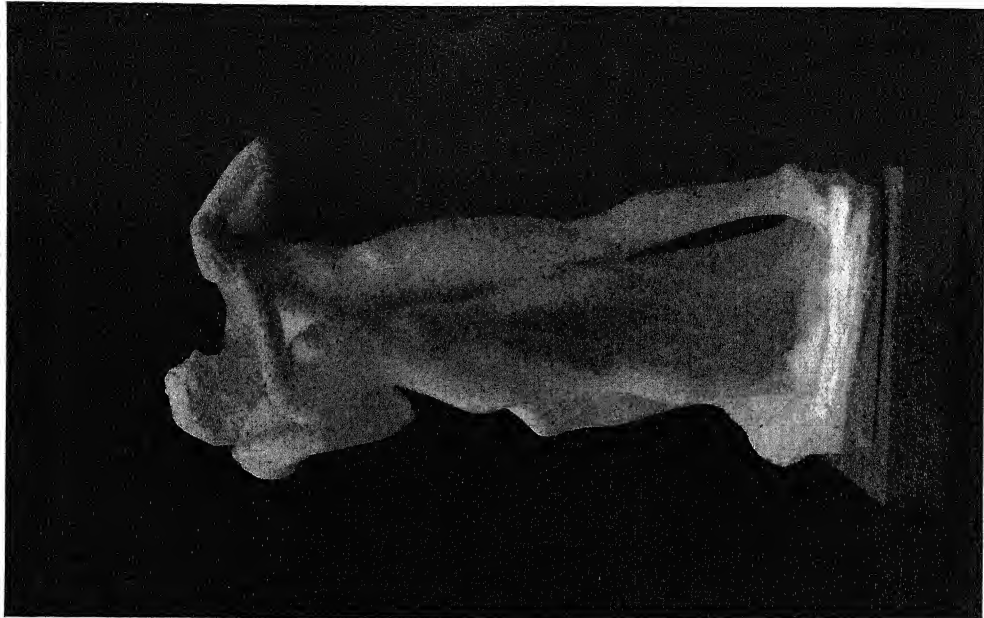
Femina Victrix. W. Reid Dick. (Royal Academy, 1914.)



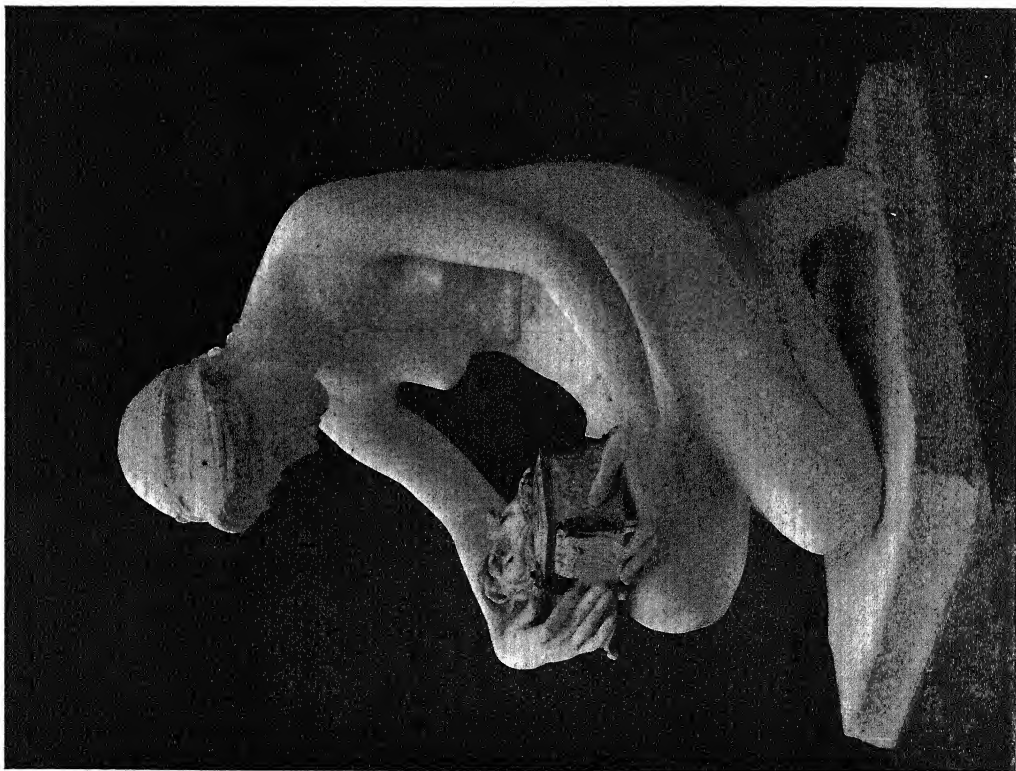
Energy. G. F. Watts. (Regent's Park. Original at Compton, Hants. Photo. Mansell.)



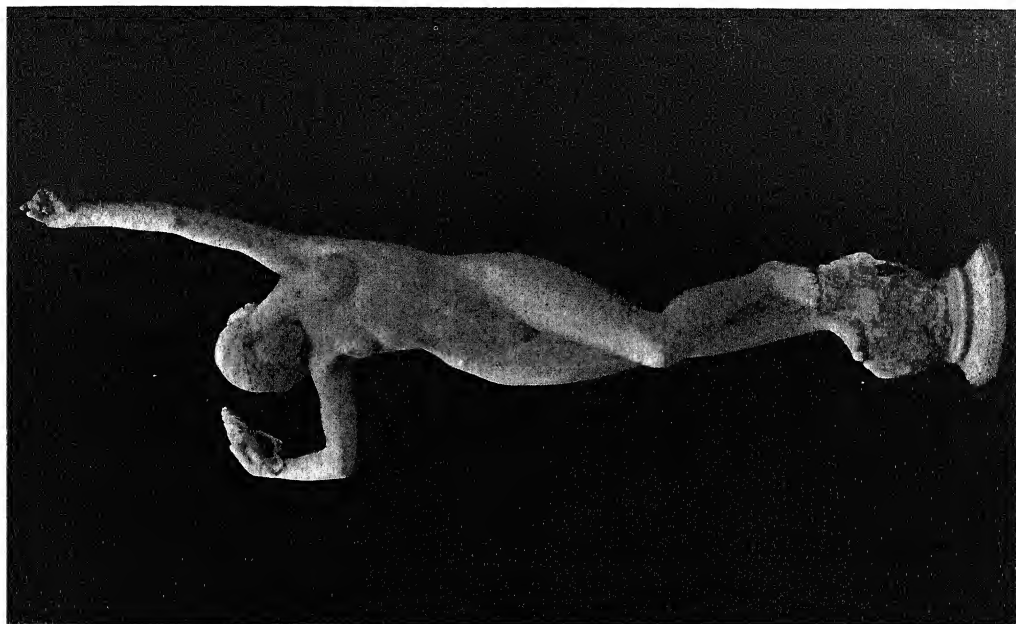
The Maharajah of Bikaner. Gilbert Bayes. (Royal Academy, 1914.)



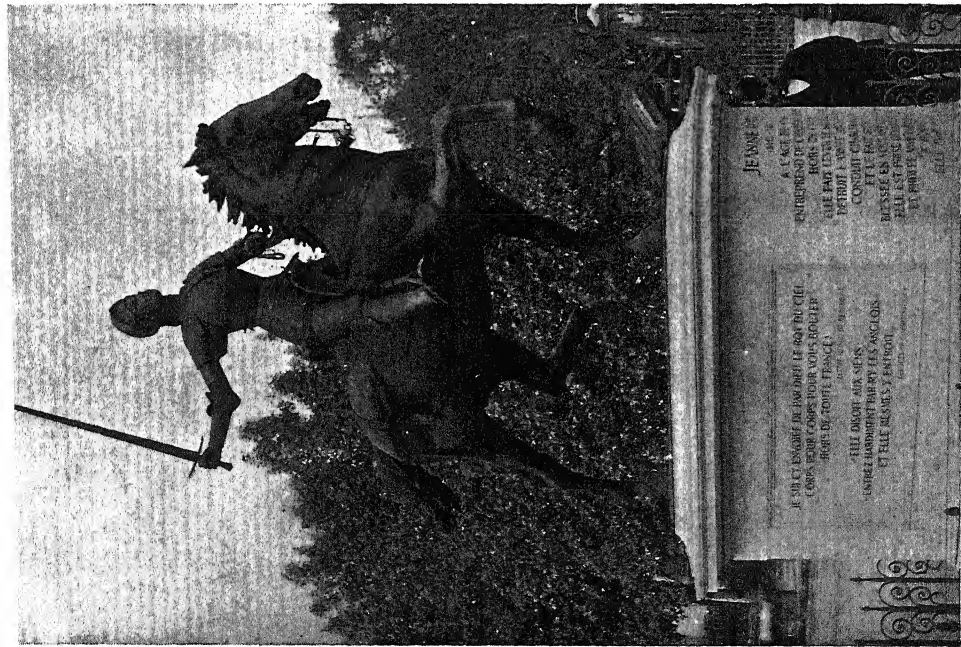
The Kiss. C. Vyse. (The Fine Art Society.)



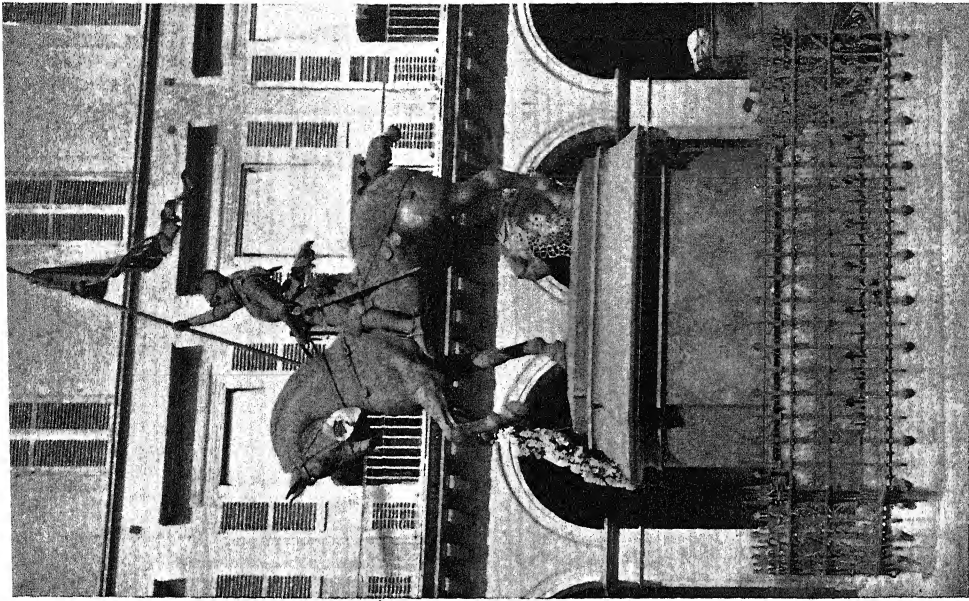
Pandora. Harry Bates. (Tate Gallery. Photo. Mansell.)



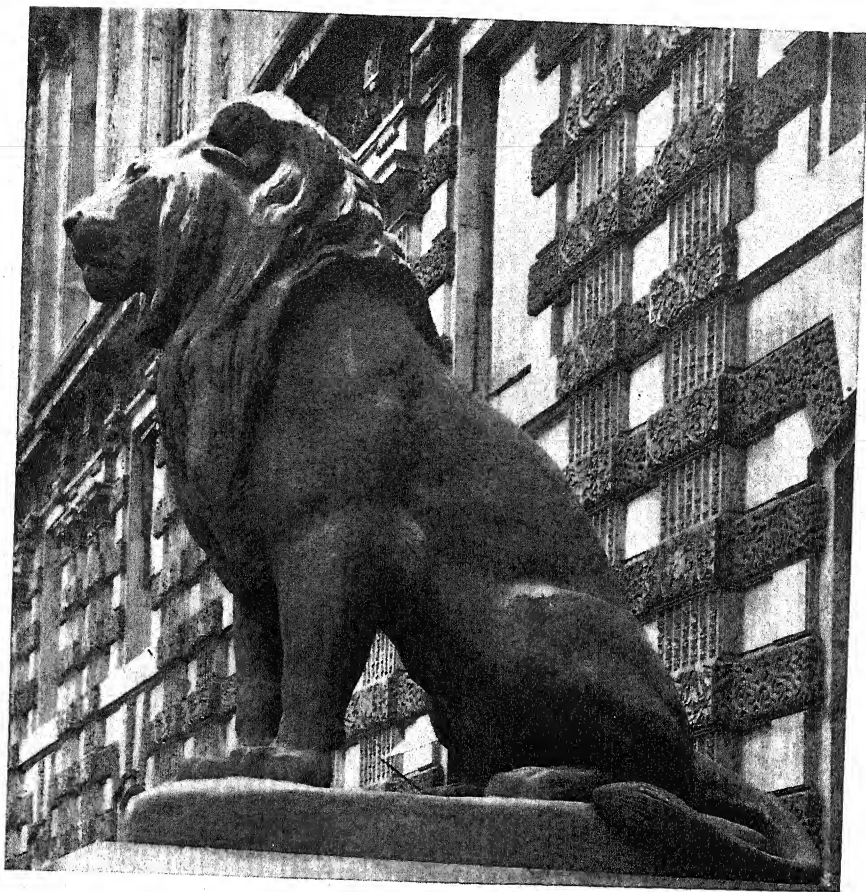
Fate. Figure for a garden fountain. Gilbert Ledward.



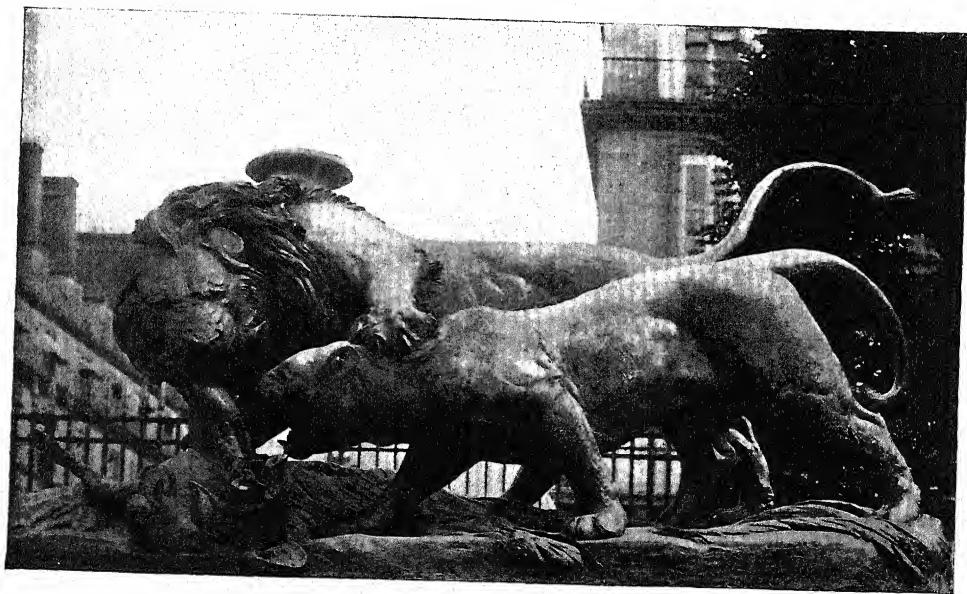
Joan of Arc, Paris. Paul Dubois.



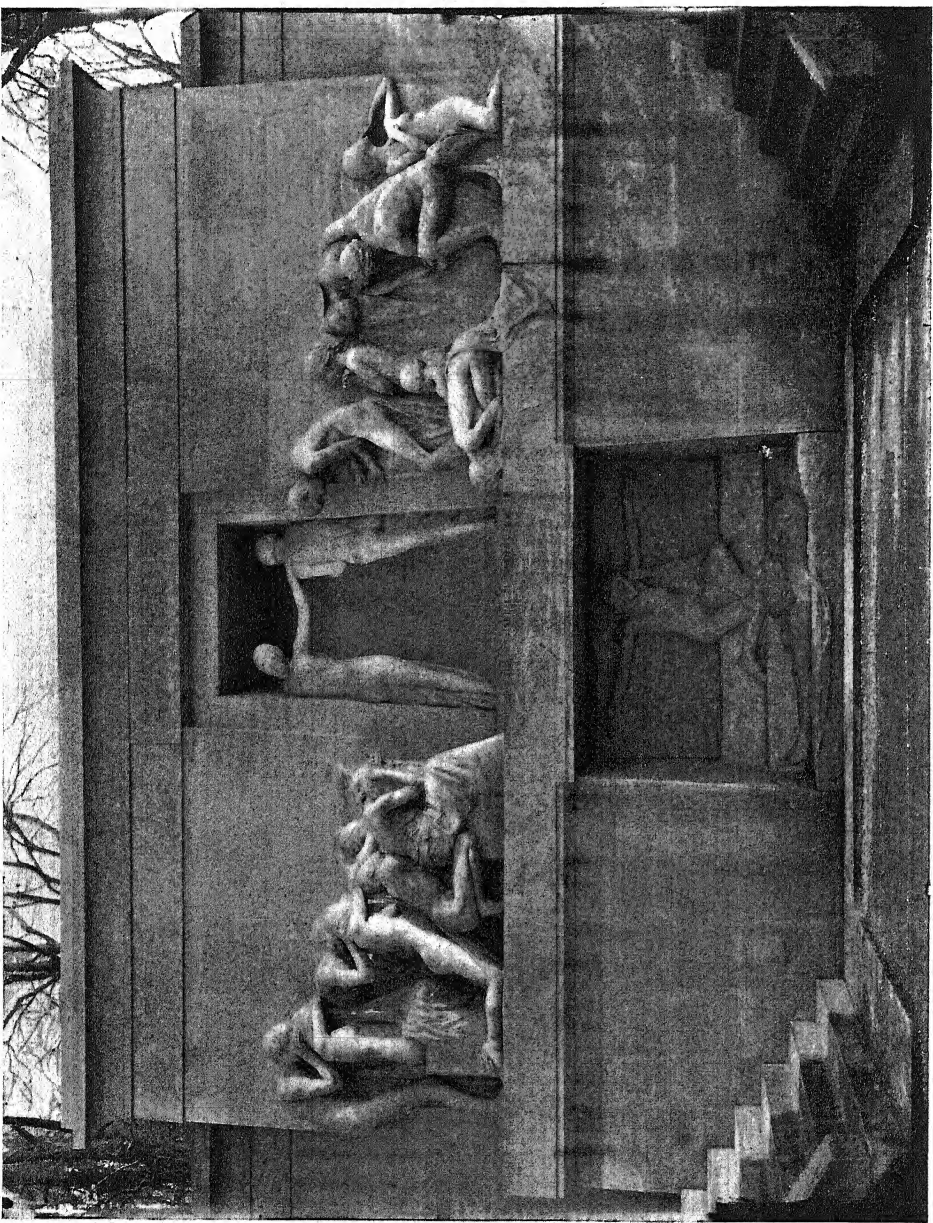
Joan of Arc, Paris. Fremiet. (Photo. J. Kuhn.)



Lion, Paris. Barye.



Lion and Lioness. A. N. Cain.



Le Monument des Morts, Cemetery of Père-la-Chaise, Paris. Albert Bartholome.



Au But, Luxembourg Gardens, Paris. Alfred Boucher.

CHAPTER VI.

A NOTE ON BELGIAN AND SERBIAN SCULPTURE.

IT is significant that at the time the war broke out we had on exhibition in this country a representative collection of Belgian sculpture—a school of work that has had a profound influence in the plastic arts during the past fifty years. The Royal Scottish Academy was doing yeoman service by the organization of such an exhibition, and since the war spread over Europe many Belgian artists have had to seek refuge in the country which, in an earlier age, was big enough to honour their famous countrymen, Rubens and Van Dyck.

The fifteenth and sixteenth centuries were the golden age of sculpture in the Netherlands, but after that period it declined, until in the late eighteenth and early nineteenth centuries we have here also the sad days of the Classic revival. The falseness and senility of much of this work was realized about 1850 by a group of the young men of the time, and from that date we note the recrudescence of sculpture in Belgium—a revival which has done so much to enthuse the art of the statuaire throughout Europe.

Oliver G. Destree, in his interesting little monograph, *The Renaissance of Sculpture in Belgium*, divides this modern school into a rough classification under the headings of three groups—"The Classic," "The Flemish," and "The Walloon."

Under the Classic he places the late Paul de Vigne, the late Charles Van der Stappen, and the Comte Jacques de Lalaing.

De Vigne's early art education was received under Italian influence—particularly the Florentine—but later at Rome and Paris he came under the influence of the more ancient work of Phidias and Pericles, which gave him a new ideal. The classicism of de Vigne was a very different thing to the neo-classical revival at the

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end of the eighteenth century, being distinguished by a new vitality and imagination ; de Vigne's work, says Destree, might be embodied in the words, " Truth, Nature, and Ideality."

The late Charles Van der Stappen was a decorative artist, and many fine monuments by him exist in Brussels. " He has raised



Maiden and Wounded Hero. Ivan Mestrovic. (Exhibited South Kensington Museum, 1915. S.K.M. Photo.)

decorative art to the level of imaginative art," says M. Camille Lemonier.

The Comte Jacques de Lalaing, a painter as well as a sculptor, is one of the masters of the day. He is especially noted for the fine monument to the English who fell at Waterloo, and placed upon the spot that marks their resting-place.

Under the Flemish school we have as the most important the names of the late Jef Lambeaux, the late Julien Dillens, and Jules

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Lagae. The forte of this school is technical mastery over their art; they know it in every phase of its expression and genre, and there is no secret of its treatment unknown to them—truth and lifelikeness being their first care.

Lambeaux is one of the most remarkable of Belgian sculptors, and the modern development owes much to him. His "Fountain of Brabo" at Antwerp is as much a part of that city as the Cathedral itself, and the work is just as wonderful. After long struggles, starving and working at pot-boilers, earning his bread as a painter at Paris, he was—ironically—saved at last by an extensive order for busts from a waxwork museum. His first important production after this was "The Kiss," executed in 1880, from which followed a trip and sojourn in Florence at Antwerp's expense, where the work of Giovanni da Bologna greatly influenced him, as for some time afterwards is evident in his sculpture.

The late Julien Dillens, whose recent loss was greatly deplored, is perhaps less vigorous than Lambeaux, but he was one of the best decorative artists Belgium has produced, and one of all-round perfection. He was particularly successful at bas-relief work, and was happy in introducing into Belgium reliefs commemorating current events.

Jules Lagae is a younger man than either Dillens or Lambeaux, and a pupil of the latter; he has reached out and asserted his personality and ideas, making for himself an honourable place beside his masters. Tender sentiment and love of life dominate his work, but life calm, tranquil, and healthy; although in one of his masterpieces, "Expiation," he has departed from his usual manner.

The Walloon influence was strong in the Middle Ages, and a group of Walloons again assert their influence in our day; in Messrs. Jean Marie Gaspar, Achille Chainaye, and Victor Rousseau we have three men who have notably influenced the sculpture of their time.

"Grace, freshness, and purity" are noted as characteristic of this school, and Gaspar is also varied in his many tendencies.

Chainaye, brother of the poet of that name, has helped in the

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creation of a new type, with works of a dreamy and languorous beauty, akin to Puvis de Chevannes' in subject matter, and of a wonderful serenity.

Jean Marie Gaspar, restless, alternating, violent and idyllic,



Pieta. Ivan Mestrovic. (Exhibited South Kensington Museum, 1915.
S.K.M. Photo.)

and of inexhaustible imagination, was often a problem to both himself and friends. His early sketches, which aroused the enthusiasm of Lambeaux, whose pupil he became, have provided

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him with many of his themes. His bounding activity of imagination made it difficult for him to finish one work before beginning another, but he has finally overcome this drudgery sufficiently to enable him to produce several notable works of infinite charm and vigour.

Victor Rousseau is an original and refined artist whose work is full of graceful delicacy. He has not, however, contented himself with easy production, but has always striven to give expression to lofty ideas, and inventiveness and fine thought characterize his finished work, which is carried to the extreme limit of finish.

His "Sisters of Illusion," wrought in 1902, is one of his most important works, and represents three young women symbolical of the Past, Present, and Future.

His portraits are particularly remarkable, and reveal a keen observation allied to a clear psychological perception of character. In his fine bust of Constantin Meunier he has risen to great heights—a worthy artist for a worthy model.

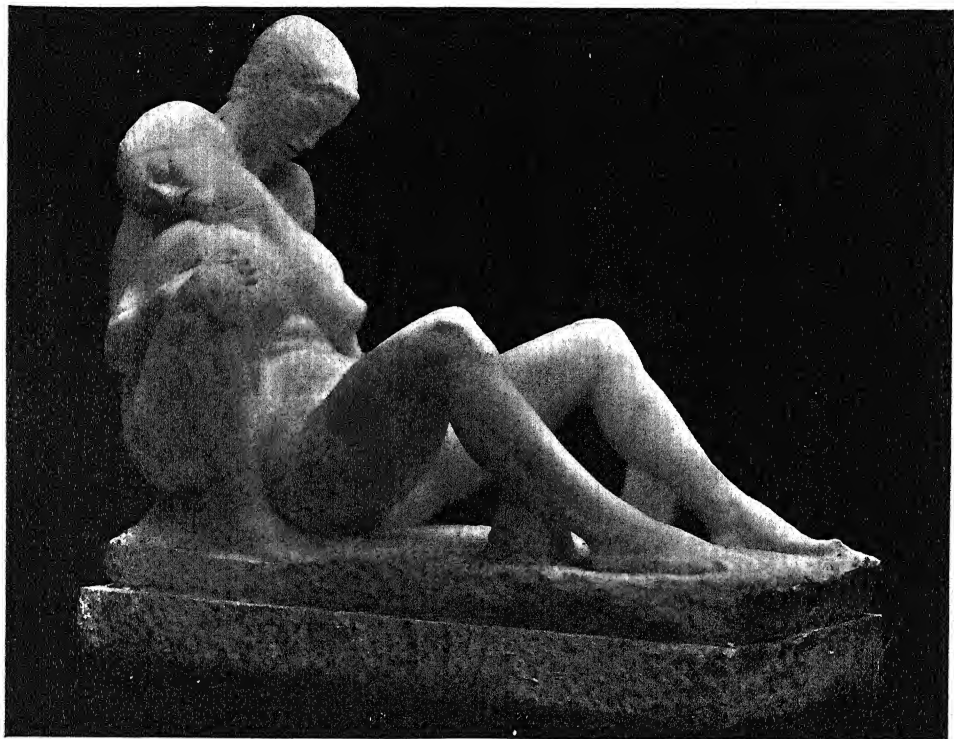
To leave the late Constantin Meunier out of our all too brief survey of Belgian sculpture would be to ignore one of the most remarkable personalities of our time. Beginning as a sculptor, he left this work for painting, but after a quarter of a century he returned to his earlier work with a new eye and a revelation. He went to the workman and gave us a new type in art; like his models, his work was sombre, violent, and tragic. We have not space now to consider his work in detail, but suffice it to say that after several years of struggle with the new ideas pouring through his brain, he was at last recognized as a master, and critics, artists, and sculptors alike joined in the pæan of praise that accompanied the closing years of his life.

Rousseau's bust, already mentioned, shows the good and great artist as he was known and loved. "Here is his face, infinitely respectable, with his brow all wrinkled by the effort of thought and the weight of care, with the pale eyes so kind and so firm in their gaze, the strong lips, whence came the slow, soft speech, the broad shoulders, sunken with the burden of toil and of existence." *

* Fernand Khnopff, in the *Studio* magazine.

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His work is at once simple and majestic, and he has done for the peasant, the puddler, and the miner, in sculptural art, what Millet did for the peasant in paint. His famous "Fire-damp" ("Le Grisou") is poignant as a heart-breaking suggestion of sorrow. His sculptures are scattered about Europe, and governments (except our own, ever tardy where art is concerned) vied with each other to obtain specimens.



Mourning Widows. Ivan Mestrovic. (Exhibited South Kensington Museum, 1915. S.K.M. Photo.)

His colossal monument to "Labour," upon which he was at work when he died, shows a fine imagination, and is a work of simple dignity and a splendid conception of monumental effect. The finished parts of this work fully reveal the mature skill that has given him a place of honour among Belgian sculptors, and ranked him with the greatest artists of all time.

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Some of the younger men are now carrying on the work of the Belgian schools with praiseworthy labour and a keen appreciation of the traditions they have to uphold. Space forbids our mentioning anything like their number, but among the refugee artists now in this country may be named Charles Samuels, Godefried De Vreese, Thomas Vinçotte, Hans Huygelen, Rik Wauters, and others. Let us hope that when the nightmare which is now blighting their country in the name of a "Kultur" that understands not culture has at last been removed, these Belgian artists will go back fortified and renewed, prepared to re-create their unfortunate country, and make it a still fairer habitation for a fugitive but brave and majestic people.

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The work of the Southern Slavs fighting for freedom in Serbia has been as great a revelation to the world as the splendid bravery of the Belgians, and it is noteworthy that here too there has been a recrudescence in culture and art that has nothing to do with anything manufactured in Germany. The Serbian Pavilion at the Exhibition in Rome, 1911, was a quite surprising and unexpected production. Its architectural aspect was at once unconventional and individual, and the works inside were equally comparable with those of other nations.

Pre-eminent were Městrović's Fragments, a kind of Serbian Parthenon, dedicated to the mournful memory of the Serbian national catastrophe at Kosovo Polje. These Fragments are on the most powerful and monumental scale, and of a barbaric and exotic beauty. "The exhibition was the artistic expression of a race soul, which now first finds words—the temperamental struggles of a nation after individual art, after individual cultural value—and it is an art possessing remarkable and peculiar traits, an atmosphere fresh and pure, and beauty as natural as the wild."

While the exhibition succeeded as a whole, it also did more individually, and the painting of Racki and the sculptures of Městrović gave a distinct personality to the exhibition—indeed, the Serbian nation presented to its contemporaries a sculptor who is just as great a virtuoso of the race as of his art. He has found

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for his art a style entirely his own, expressed through race character. It is a primitive yet strong folk soul which Městrovic has to express, and his choice is a primitive and often archaic form.

It is necessary when considering his art to remember the powerful stimulus which all his country's joys and sorrows gave this lonely shepherd boy, who never ceased to dream that he would one day give form to those heroic figures which his people's songs kept ever before him.

Dimitrije Mitrovic describes his work in the following rhapsody: "I should further show that in the representation of persons he never gives expression to the 'individual specific,' but always to the 'racial-typical'—so that he sets out to represent not this man or that woman, but a man and a woman. Then I should say that he is no decadent or mere virtuoso of technique to whom the means is the be all and end all, and who plays with meaningless, sterile forms; that one finds to a greater degree in his art, not only the adequate expression of his national feeling, but also a fundamental powerful struggle for inner 'beauty'; that he is a true modeller, who knows how to shape the human body marvellously, yet withal a monumental modeller, strong in form and expression, not merely decorative but revealing an absolute self-surrender; that he is a perfect master of his material, which he commands in a way almost unknown to others, yet a workman whose technique does not obtrude itself. He masters the mass without violating the forms; he always retains a vision of the whole. . . . Accordingly, his art is diametrically opposed to that which seeks its success in an impressionistic sculpture to which the material does not lend itself; it is opposed also to the sweetly expressionless sculpture which often mars latter-day Italian art. Back to Phidias and forward to expression! is his watchword."*

The colossal head of "Milos Obilic, and the magnificent torso accompanying it, are essentially typical of Městrovic's sculpture and Serbian history. Milos is immortalized in his country's ballads as the "Hero," and the tales of his exploits have become as legendary as they are democratic. Milos, wrongly accused of treachery, lays

* Dimitrije Mitrovic, in *Die Kunst für Alle*, Nov. 1911.

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down his life in slaying the Turkish Sultan Murad on the eve of the battle of Kosovo, and Kosovo has always appeared a living force to Serbians during the past five centuries. Milös is the shepherd leader, opposed to the aristocratic tendency of any age to conserve, and Městrović, shepherd boy also, has embodied in these powerful works the story of past centuries and the struggle of to-day.

Pessimism and a supreme sense of tragedy are strongly felt by him in his religious subjects, and in his "Crucifixion" and "The Deposition from the Cross" these qualities, national also, are unrelieved by any sense of the beauty found in Western work; his "John the Baptist" is indeed crying in a wilderness of despair.

Městrović's art is an expression of the struggling Serbian race soul, never as yet recognized in art, and is thereby all the more pregnant with meaning for us, steeped in tradition as we are. And if he is sometimes wild, sometimes bizarre, perhaps even sensational, it is yet of a different stamp to the exotic effusions that have worried us in our exhibitions during the past decade. He has brought his wildness from the depths of his own soul, and it is healthy throughout in its revolt and its purpose; and, like the war in which his brave people are engaged, it will lead to greater heights, to vaster developments, to a greater liberty and freedom amidst the councils of mankind.

Two other sculptors of some note in Serbia are Toma Rosandic, portraitist, and Rudolf Valdec (Valdets), one of the younger professors at the art academy in Zagreb, as Agram is called by the Croatians.

THE END